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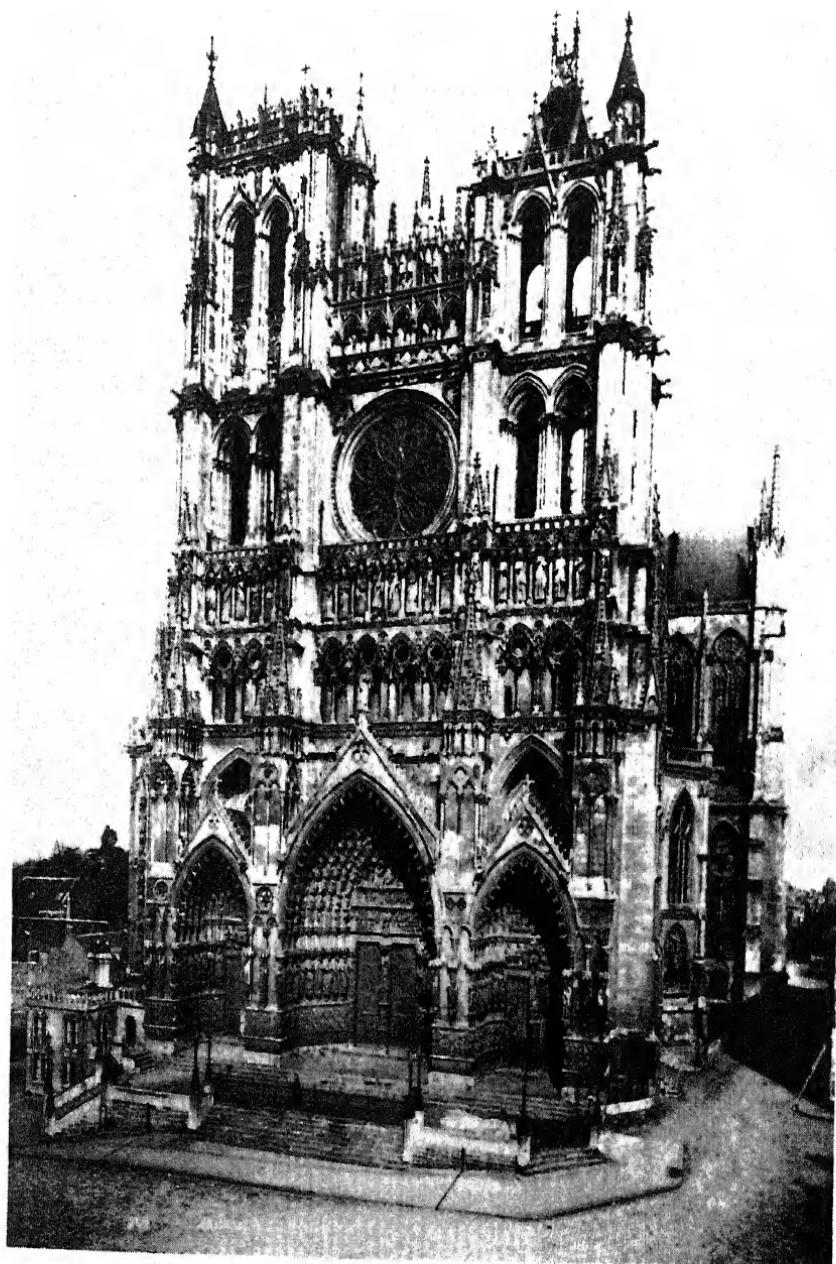


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A Manual on  
Worship

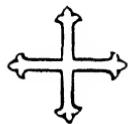
Paul Zeller  
Strodtbeck



The Cathedral, Amiens, France  
One of the loveliest Gothic churches in the world

# A Manual on Worship

Venite Adoremus



By

PAUL ZELLER STRODACH

*Revised Edition*

MUHLENBERG PRESS  
PHILADELPHIA

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and  
E. A. S.



## **Introduction**

[From the First Edition]

BY

THE REVEREND F. H. KNUBEL, D.D., LL.D., S.T.D., Litt.D., L.H.D.

THE Lutheran Church is a liturgical Church. Everywhere in her sanctuaries, even among heathen people, something in the form of a historical liturgy is to be found. Nevertheless she is in no danger of formalism, for she exercises no restraint in this respect upon pastors and congregations. For good reasons she simply chooses to be liturgical in her worship, and her people with all of their freedom universally follow the choice.

One of her reasons is that public worship must be preserved from individualism. The Church is a social organism, a divine and the only enduring social organism. The man who "goes to church" only for his personal spiritual profit has mistaken the character of a church service. His conception of worship is an entirely selfish one. He has failed to distinguish between private devotions and public worship, both of which are necessary. The Christian as he "goes to church" should as far as possible cease to be an individual, should realize himself as an integral part of a congregation, of a fellowship of men, of the communion of saints. The worship is a social function. He prays with others for the whole and for many great interests, not primarily for his individual needs. The Lord's Prayer, with its "we" and "us" and "our" is the ideal prayer for public worship. The worshiper may rightly go beyond even the one congregation and recognize himself as in unity with all congregations of Christians. The effort to worship publicly in this manner will soon open up an increasing joy for the Christian, as he realizes the new richness of his worship. It becomes manifest however that from this point of view a well-conceived liturgy is needed, and that no passing thought of a single minister should determine how the many shall worship.

A second reason for liturgical worship grows out of the first one. The fellowship of ideal worship is greater than the whole

company of Christians now upon earth. We may know ourselves as one in our praise of the Lord with the saints of all ages. There is unity with those who now worship Him in heaven. This is the powerful thought in the *Te Deum*: "Heaven and earth are full of the Majesty of Thy Glory. The glorious company of the Apostles praise Thee. The goodly fellowship of the Prophets praise Thee. The noble army of Martyrs praise Thee. The holy Church throughout all the world doth acknowledge Thee." It is the same thought of the united worship of heaven and earth which is found in all doxologies: "Praise Him all creatures here below; Praise Him above, ye heavenly host." So also the *Preface* in the Communion Office repeats it: "Therefore with Angels and Archangels, and with all the Company of Heaven, we laud and magnify Thy glorious Name; evermore praising Thee, and saying: Holy, Holy, Holy, etc." It is an added joy therefore to the true worshiper if he may realize that he is using forms which the saints of the ages have employed. Such is the case with the historic Liturgy. It has not been prepared by some committee, however wise and pious. It has grown with the centuries. The piety of all times has tested it, added what was worthy, cleansed it from what was unworthy. The fragrant incense of a ceaseless devotion of multitudes to the Saviour comes to us with the Liturgy.

The Lutheran Church believes furthermore that she is justified in recommending a liturgy to her people because she has a definite faith to express. It is a distinctive faith, and is great enough to mould all of life. The places of worship are also places for the proclamation of that faith. Everything connected with the sanctuary and with the mode of worship should be shaped so as to express most clearly, most beautifully, and most effectively what the Church confesses as the truth. It is evident therefore that greatest care is necessary so that the building and that which takes place within it shall be in harmony with the faith of the Church.

All of the above considerations have manifestly been in the heart and mind of the author of this book. A finely cultivated spirit and years of patient study speak to us through these pages. The result is of great value to all who would understand our liturgy and of priceless importance above all to those who must

lead the worship of the people. We need a reverent, understanding leadership of our worship. May our pastors therefore not merely read, but study the book.

F. H. KNUBEL

## Foreword

### [From the First Edition]

THE genesis and purpose of this book are not difficult to state. Contact with numerous parishes and their ministers in the course of years has revealed a multiplicity of practices in connection with the Church's appointments for worship which vary from the extreme in one direction to the extreme in the totally opposite direction.

One thing has always been evident, and that is the lack of definite knowledge of the simplest things concerning these appointments, whether of The Liturgy itself, or of its interpretation, or of the external means and surroundings.

Another thing, possibly as a result of the first, has been a spirit of individualism in relation to these things which has injured their harmony and purpose.

And a third is an almost total lack of uniformity in what may be called the common things of worship:—where one might justly expect such a thing to be widespread on the basis of a common inheritance and a common Liturgy, for after all we speak of and use *The Common Service!*

One need not speak of the unfortunate abuses or distressing things which are prevalent, which witness so great a variety of purely personal opinions and reactions on the part of pastor or parish, except to hold them as an outstanding reason why an effort should be made to approach a normal use and some degree of uniformity in the practice of the same.

Therefore this book!—to the end, that a fair amount of knowledge of the simplest things concerning the worship of the Church and a description of that worship as it may be conducted normally,—well within the possibilities of mission as well as large congregation, of beginner as well as long-serving pastor,—may be at hand, ready to teach, to serve, to aid in what should be the most sacred of all pastoral actions, and where one should lose the personal attitude entirely and be inspired with the highest ideals, founded upon definite knowledge and appreciation. And

it may be said right here, that this treatment is in all things most simple, both in scope and method.

Whatever has been written to this end has been with but one objective in view:—To reveal the possibilities of a normal use, one which is neither “low church” nor “high church” but the happy medium. Nor is this a matter of personal view or judgment: rather the outcome of direct contact with and study of the materials and phases of the Church’s life and worship through the many years, particularly that which is peculiarly expressive of the spirit of the Church of the Reformation: for we need not go beyond the uses of our own Communion.

One of the unique inheritances of the Reformation is the fact, that while matters of this kind come to us by authoritative appointment, nevertheless the spirit of liberty is such that the Church has felt always that such matters permitted a degree of individual choice, appreciation, and use, or non-appreciation and non-use, as the case might be. But nothing is said or inferred about an ignoring of such things, nor of a spirit of bias against them, nor of a superior attitude toward them, as though a fair or right knowledge of them was not at all necessary.

However, where there is common doctrine, common life, common heritage, and let us hope, common ideals and purposes,—(and a welding together of the great group which forms the Communion is usually accomplished more successfully by practical things)—a spirit of liberty, which is interpreted as looseness toward the most practical of all things, which makes for common expression, The Liturgy, is, to say the least, unfortunate and really needs a reformation of its own. Without withdrawing any of the privileges of Reformation liberty from any one or from any congregation, we may strive to approach some kind of uniformity or normalcy in our uses which will be expressive of the fact that we are one Church, one Faith, one life. This will be of inestimable value.

Let it be understood very definitely, that this book is informative and suggestive, and merely pointing to the possibilities in the hope of contributing to the glory of God in the worship of His children.

## Foreword

[Revised Edition]

A MANUAL ON WORSHIP, originally written and published some years since, was something of an adventure. It was the first manual of its kind to appear in our literature. Its field was quite untouched. But the Manual was not intended to be anything more than a simple primer on matters related to the Church and Divine Worship,—a modest effort adventuring a great field.

The original edition, though not a small one, has been entirely exhausted for some time: a fact which seems to testify to a number of things: that there was and is a real interest in these matters; that there is a desire for information and guidance; and, most satisfying to us, that this Manual has proved useful and really has been helpful.

Being something of a pioneer in this particular field also, one feels both happy and humble in that this attempt has been blessed with such success. Being the pioneer the Manual simply had to develop its own method and actually determine its field, and likewise make its way through something of a maze of information, misinformation, prejudice (*one way and the other*) in order to discover, if possible, the happy mean of position and practice expressive, truly and adequately, of the Church's cultus.

Here it was expected, and this expectation was not disappointed!—that there would be discussion, criticism, and definite challenge to this or that. Strange as it may seem, the Manual has ridden the waves and sailed onward: in other words, it has come fairly close to an almost unanimous acceptance, both as to its general position and the necessarily specific decisions in liturgical practice and ecclesiastical uses, which we believe are in complete harmony with the Church's cultus.

Opportunity has been offered to revise this Manual, in order to reissue it. For this we are grateful. It has been an honor to pioneer in this field. It is a great privilege and gratification to have been of some use in fashioning opinion and in directing

action in these matters; and we have never been unconscious of the graveness of responsibility in adventuring this all.

For that reason, if for no other, undertaking this revision has been both privilege and challenge.

It did not appear, either because of criticism or argument, that much in the original Manual needed change,—that there was anything for which one needed to apologize or reform or withdraw. Naturally such things as are here have not, do not, and will not please the ritually inclined (of whom we have a few), but, strange to say, these things have not offended those who care little about or for such things (and that of course is their privilege) but have really been productive of the creation of some interest in them.

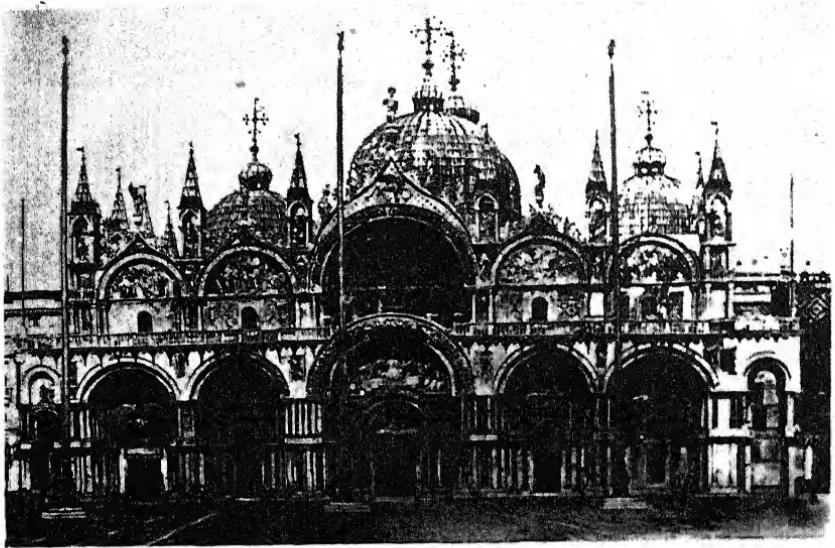
To continue the activity and usefulness of this Manual therefore, one needed to be guided definitely by its past and by the same needs which exist in the Church today,—much the same as when the Manual first appeared.

In this reissue there is a good deal that is new; but it all is entirely to one end, a wider and surer usefulness. Such matters as needed to be corrected have been, but it has not been found necessary to change any important matters. Progress in Church life in liturgical expression, in ecclesiastical equipment and practice, have compelled forwardgoing in some respects; but these remain quite in harmony, faithful to the Church's cultus.

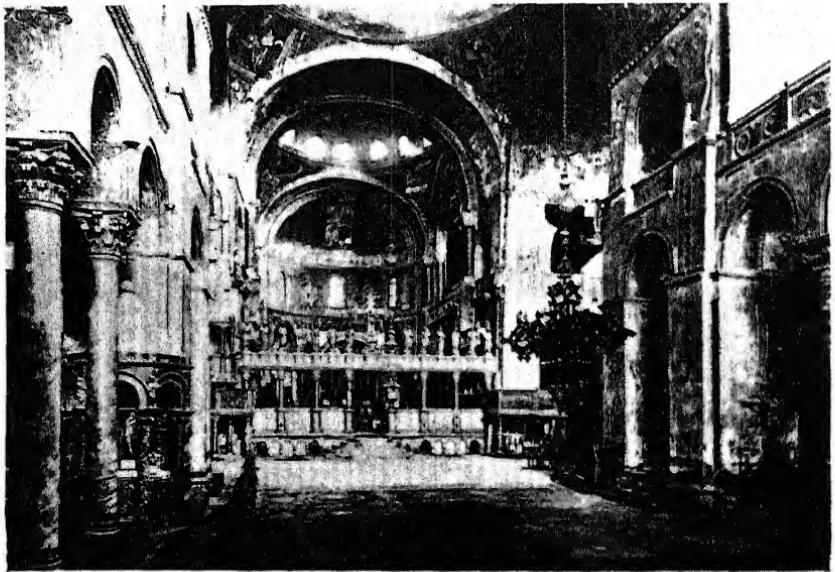
If we are going to do these things; give them thought; concern ourselves in learning about them, well, we want to do them the simplest, truest, and best way, but always the right way, the proper and fitting one. So we look for historic precedent, and for pure practice, the while remembering, that most of us are simple souls, who really want to do all of these things decently and in good order, but not in the maze of a lot of unnecessary detail or ceremony. For such, we have no desire; toward it, no inclination; and about it, no cares!



# A MANUAL ON WORSHIP



Saint Mark's, Venice, Italy (exterior)  
Byzantine



Saint Mark's Venice—The apse

## Divine Worship

WORSHIP is seeking and apprehending the Presence of God. It is a divinely given opportunity. It is life, newborn of the day. It is the individual conscious of, consecrated to, the actual, purposeful approach to God. It is personal and intimate, as real as one's self. It is the expression of one's self as one seeks to know God and knows one's life in God. It is not forced. It is the spontaneous outpouring of the redeemed heart. It is the bond of meeting: it is the meeting!

Worship is both individual and corporate. The latter is born of the former, for it is the associating of individuals in their common purpose. He who does not live in the personal privilege of communion with God in daily devotion and prayer, is barren to engage in the corporate worship of believers. And while he contributes the fruits of his own personal experience to the corporate engagement, he draws from the life of common worship the inspiration to newer, fuller approach in his own devotion. He gives but to receive; he receives but to give the more. Therefore worship is growth in communion; it is apprehending more and more the Presence of God.

Now worship expresses itself in many lives; but it requires the loving spirit of humility, and the sacrifice of glad giving, and the hunger to grow to holier life. It has no marked-out steps save as the heart that truly seeks to express itself builds the way:—confession born of conscious need, adoration, aspiration, prayer, intercession, thanksgiving, praise, consecration, and, covering them all, the meditative quietness of realization, out of which flows the heart's life of communion. Worship has its moments of action, but it has its times of waiting. It speaks, but it also is still,—listening. "Be still, and know that I am God." God is always found by the heart that seeks Him, and found only as the heart seeks.

The Church expresses and nourishes her life in her worship. Because of Him to Whom she lovingly and devoutly offers it, it is *Divine Worship*.

The practice of the Church has been clothed in method; this, too, born of her experience and according with the apostolic

admonition to orderliness and decency, and growing out of the common use of her worship. The Church has always been primarily a worshiping Church: she has always sought and striven to live in the Presence. Out of this have always been born her other expressions of consecrated purpose and active effort. As she worshiped, so she lived in the Presence; so she witnessed and harvested. The practical outcomes of this are not only demonstrable, they are self-evident.

The worship-life of the Church throughout the centuries has given to us our heritage of today. This is preserved for our inspiration, guidance, and use in The Liturgy and Offices with their manifold, enriching appointments. When one considers all of the formal body of practice which the Church possesses and commends for use, one realizes not only the wealth of provision but the riches of past experience and the treasure of present opportunity. But one recognizes, too, certain possible dangers. Method may become uninteresting and lifeless; practice may become mere formality and rote. *But* these dangers appear only where the individual is barren of the fruits of personal communion and where the inspiration of the worshiping Church, that countless host of the ages, is not an added possession and joy to the individual worshiper. Singing the same canticles, praying the same prayers, participating in the same acts the fathers did, and their fathers, and theirs,—on back into the dim past,—this is mighty testimony to the union, the oneness of the Ever-living Church abiding in her Ever-living Lord.

#### THE CHURCH'S SERVICE BOOK

The Church preserves and publishes the treasure of past and present experience in her life of worship, in *The Common Service Book*. This she commends to the use of her many “branches,” the churches of the faith. Herein is the living testimony of confessing, praying, thankful, and adoring hosts. Herein is the tried and tested, the way of the Presence, the fruitage of worshiping hearts and lives who have found and owned the joy of communion in all its outpouring of spiritual riches and benediction, both human and divine.

This book is issued,—authorized,—not so much “by authority,” as on the sure ground of sanctity and devotion and common use.



Saint Basil's, The Kremlin, Moscow  
Russian

Orderliness, expressiveness, "decency,"—fittingness!—historicity, purposefulness, uniformity, all add their own unique contributions. Yet not one of these is present because of deliberate planning, but only because it is a tested product of the Church's past experience or spiritual expression.

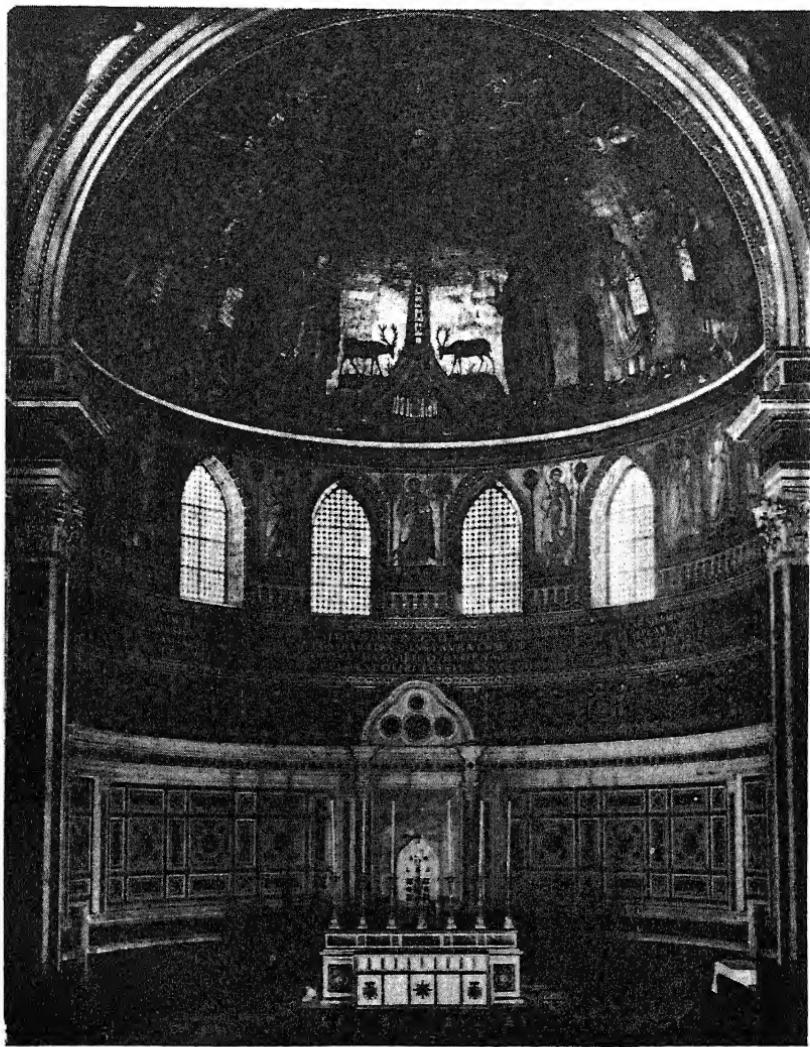
### THE CHURCH'S PLACE OF WORSHIP

Imbued with the spirit of worship and moved to express it, the Church centralized this all in a stated, common meeting-place. This eventuated in the House of God, dedicated to His service, and blessed to the spiritual uses of the group of believers. Of its very purpose it is uniquely sacred. Here is the localized place of meeting, and, if one will understand the term properly, the social relationships of religion have their dwelling-place in this sacred precinct. Because it is the meeting-place of man with God and God with man, man has not only lavished upon it the gifts of his love and devotion, but has poured out here in glad offering the creations of the best that is in him to magnify the honor and glory and love of his God.

In this House, he feels and knows he communes with God, and, as he apprehends this blessing, he controls his conduct accordingly. Sacred beyond all other places, he enters to bow in confession and praise; to sit in holy contemplation; to be active in those engagements of the group in which he unites with others to pay his bounden duty of faith and love and in which, too, he and they receive the inspiration to holier, closer living. He does not make it a meeting house, or an auditorium, or a social hall; for it is the House he has made and given to his God, "the place where His honor dwelleth." Behaviour, action, occupation, purpose are only such as may dwell there without profanation. God accepts it, and in accepting makes it holy; man dedicates it by his gift to this sacred purpose, and always thereafter by every act of continued love and reverent use strives to keep it holy.

### THE CHURCH'S ADJUNCTS OF WORSHIP

In the process of time two very helpful adjuncts have developed to a very illuminating degree as aids in the Church's life of



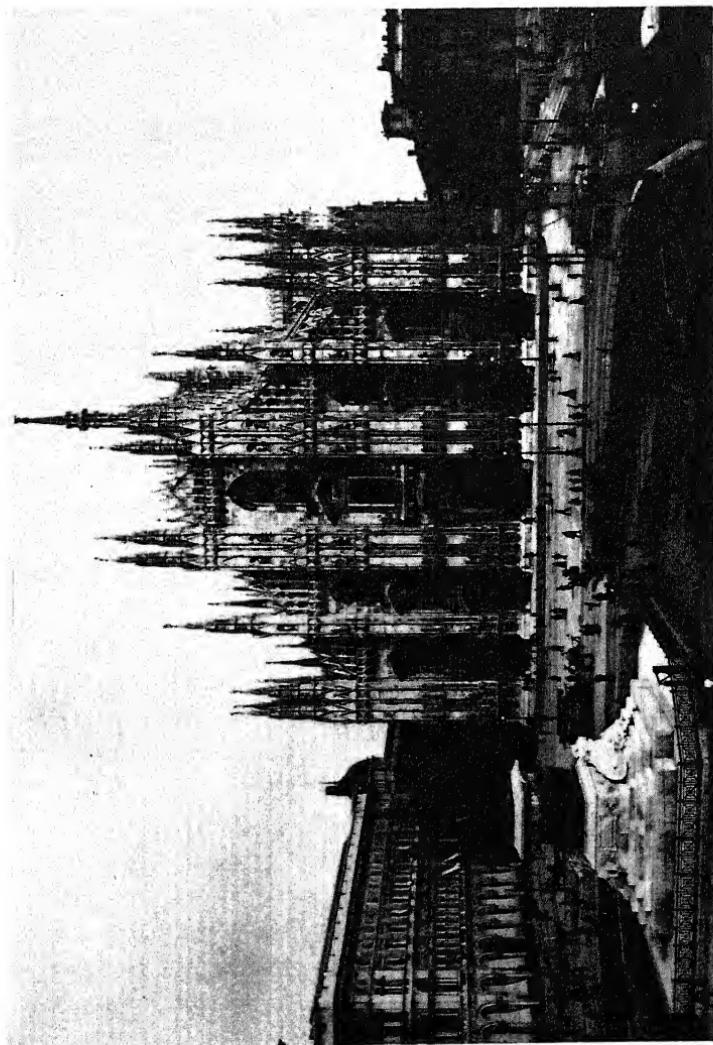
Saint John Latern, Rome, Italy—The apse  
The cathedral church of the Bishop of Rome  
Early Roman basilica

Mosaics of the thirteenth century  
Note the bishop's throne back of the altar and the seats for the presbyters  
around the apse

worship. These, too, have been born of love, of experience, and of the needs of the human heart. The one is the atmosphere in which the Church worships; the other is the method whereby she interprets her worship by making full use of and appealing to man's senses. The latter in its narrowest sense is the use of symbolism; in its widest it embraces all of the descriptive and uplifting arts, all products of man's genius to which he responds and which he apprehends because of their related appeals to him.

*The Church Year as the Atmosphere of Worship:*—The atmosphere in which the Church worships is the Church Year. Here loving memory, treasuring the transcendent realities of the past, visualizes the Work of Redemption in the round of a year of time in feast and fast, in longer and shorter season. It is the Church's Year, but more the Year of her Lord. She relives, with all the vividness of deep and profound worship, the life and work of her Lord and the mission He has given to those who love Him in His Church. Her formal worship in this setting cannot but be all the more reality in personal communion, effective in influencing the hearts of the worshipers. Her method of memorializing these Holy Events is such as to make them eloquently real and present, at times almost attaining the dramatic. Here again her reach into the sacred past is not merely for testimony but far more for the purpose of actualizing the spiritual relationship,—deliberately seeking a present effect.

*Art in Worship:*—The other adjunct is just as purposeful. Here the arts are called upon to serve “the beauty of holiness.” They are employed to carry their appeal through eye and ear to the heart; to teach, to declare, to awaken, to translate as well as to beautify. Thus the church building is not a mere demonstration of some architect's ability to design after a certain style or type; it is far more a testimony to virile, living faith. It treasures the sanctuary with its centralized symbol of empty tomb or unchanging, abiding communion, crowning this with the symbol of Redemption and lighting it with the symbol of the glory of Christ and His Gospel, and surrounding all this with symbols which reveal, declare, and translate. Its windows carry the stories of life and eternity. Its organ keys the melody of the spirit with eternal, heavenly harmonies. Its action in words, in fact, in symbolic act, always demon-



The Cathedral, Milan, Italy  
Gothic, which is rare in Italy, with Renaissance doors and windows!  
This magnificent church, begun in 1386, is one of the wonders of the world.  
Thousands of statues decorate both exterior and interior

strates the one constant objective. The worshiper is surrounded with purposeful appeals directed to his heart to lift him to the plane of holy devotion. The symbol must carry its appeal and be readily grasped or it is worthless. Art for art's sake is a stranger to be excluded from the Holy Place, but art for God's glory and man's spiritual uplift is a handmaiden serving unto holiness.

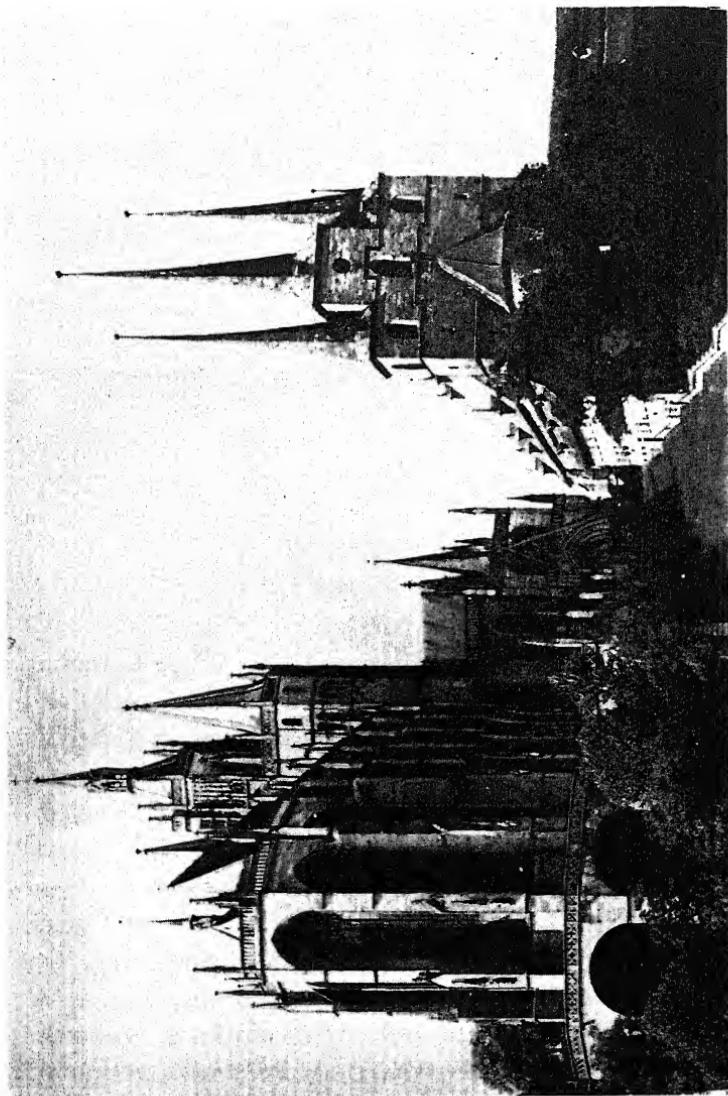
### THE CHURCH'S FORMAL WORSHIP

We are particularly interested in what may be called the *Church's formal worship*:—the vehicle provided to express this externally; those who are responsible for its prayers, conduct and intelligent interpretation both in leading and directing; those for whom it is provided in order to be the expression of their “reasonable service.”

We are also interested in defining properly the use of the word “formal”; for if it is “formal” in the customary sense, it is well-nigh worthless and altogether useless. So the distinction must be realized between an external, formal action which is mere form, a patterned practice which degenerates into a mechanical, empty observance, and the formality which is garbed in both dignity and beauty, marked by order, and effective in its spiritual impressiveness and eloquent symbolism.

*The Forms of Worship*:—The Service and the Orders for Matins and Vespers, which are the ordered forms of service appointed by the Church for corporate worship, have been sanctified by centuries of devout use. They are not the private property of any one branch of the Church, nor are they the unique forms of any one Communion. They are the expression of worshiping Christendom through the ages past and are the inheritance of Christendom today.

The highest act of adoration, the fullest realization of the Presence, have always been and always will remain centered in the Holy Communion, that perpetual sacramental union, instituted by the Lord for His believing followers and committed by Him to them. Thus memorializing His most Precious Death in all the glory of His Victory and in all the love of His Giving, they find in this Present Union with Him ever-growing grace to holy fellowship.



The Cathedral (left) and the Church of Saint Severinus, 1640 (right) Erfurt

The Cathedral is German Gothic, 12-13 cent.

Saint Severinus is distinctive German adaptation, middle of 15 cent.  
Luther, no doubt worshiped in these churches when a friar

This “celebration,”—for from earliest days it was attended with most solemn action and profound spiritual expression and emotion,—became the very center of the Church’s worship. Here every spiritual experience and emotion contributed its glad gift to glorify the Object of the worship and make plain and inspirational the way to Him, slowly but steadily building the holy Liturgy.

“The Service” of the *Common Service Book* comes to us of today to guide our steps and teach us the way to the solemn and glorious hours we spend in the Presence, seeking that touch with the Divine which will kindle us to renewed service and holier living. Here is that mutual giving and receiving which the Fellowship of Jesus has ever been. We confess in humble, contrite but sure faith, and receive the benediction which welcomes the confession and makes real the cleansing forgiveness. We raise our song of praise, of adoration, or aspiration to be uplifted to the inspiration of the singing hosts of heaven, and become conscious that our strains join with theirs before the Eternal Throne. We pray the prayers, hallowed by countless hosts of yesterday and of *today!*—and know that even now the Open Ear hears and Infinite Love answers as we have need. We sit at His feet and hear His Word and long that we may be more obedient and worthy. We rise to declare before all the world our allegiance in the testimony of our faith and are conscious of that countless Host *There* and *Here*, redeemed by the Blood of the Cross and glorying in its Victory. We seek and receive the way to live,—the teaching that welcomes, instructs, encourages, comforts, and inspires. We remember the Fellowship of the Faith and pray for her in all her ways, in all her needs, taking on our lips His Prayer, the Divine link of the Fellowship of the Faith in all the praying world. To this sacrifice of prayer come the sacrifices of praise and thanksgiving, the concrete evidences witnessing the worship of our hearts.

Many are the steps that lead to the Door of Entrance into the Presence. The solemnity of the worship becomes more profound: the Church on earth joins the adoring Hosts of Heaven to celebrate the giving of God’s love, the Victory of the Sacrifice of the Cross, and in adoring faith to harvest the Promise, “For you.” The Presence is found when in holy stillness we receive Him as He



The Cathedral, Bamberg

Romanesque, which German craftsmen adopted very successfully and used extensively. This church was begun in the 11 cent. Note the two apses

gives Himself to us. Do we not instantly give ourselves to Him and seal that with His benediction?

In this worship two things stand out:—what God gives to us; what we give to Him. Let us not forget that *giving* means *receiving*. Other holy consequences are bound to follow, but all true worship is nothing more and nothing less than just these two elements.

*Supplementary Services:*—In addition to The Liturgy of Holy Communion, which is the highest reach and expression of the Church's worship, her experience has produced other provisions in which she voices her praise and needs. Here enter the companion services, the Orders for Matins and Vespers, and such Minor Offices as have the Litany and Suffrages as their center. Matins and Vespers, originally offices for the private devotion of cloistered groups, have come to be the public uses of the Church

for services of praise, inspiration, and intercession. Here, too, the two elements spoken of above abide in rich companionship; and the progression of these "Hours" leads the worshiper into the deep privileges of personal devotion; perhaps; because of the greater simplicity in the "form" and structure, the experience is more intimate. Praise and adoration are not absent, but meditation, aspiration, prayer, and intercession predominate.

The Liturgy of Holy Communion and these Orders and Minor Offices are the *vehicles* for the Church's corporate, formal worship. In them and through them she reaches and voices every phase of expression; for her provision for the outfitting and enrichment of all of these is almost as endless in variety as are the number of her needs and the experiences of her corporate life. This is not that she may possess a "form" for everything that she may need to do, or to prevent or paralyze the personal through a slavish methodical use. This is the treasure of her life of worship, the guide, pattern, and inspiration to all who strive to attain the way in her fellowship. Someone wrote that hymn we never tire of singing over and over again. Perhaps we don't know who; but still we sing it and sing it again. Who knows how many souls it has uplifted? Who knows how many it has inspired to write other hymns we treasure? Centuries ago someone wrote that prayer we make our own. Who he was we'll never know; but how many aspirations and petitions it has inspired other hearts to breathe to the Open Ear of Love! We treasure these blessed gifts for what they convey to us and for what we can offer through them. We do not cast them away because they are centuries old and worn out or have not been born of the moment. We are not seeking newness but the Presence, and the spirit and breath of worship are eternal.

#### THE CHURCH'S MINISTRY

As the minister is the spiritual head of the congregation, it is his official, pastoral function to lead, direct, and interpret the worship of his congregation. But before he functions true pastoral service in this sphere of activity certain other things must exist in his heart. He must be conscious of the high and holy responsibilities and privileges of his Office: that he is one of many, one of the whole ministry, and the servant of God and of His Church.



A section of the Cathedral at Mainz, from the south-west. One of the great Romanesque churches. It was begun in the 11th century

Like St. Paul he must learn to efface himself, that he may find all things in Christ, his Lord, and be all things to others in Him; for he is in that Office to magnify his God and in and through Him to minister to his fellows.

To him the Church and her life are the center of his own life; and, having espoused her glorious cause, he administers his share of her work for his Lord in fullest loyalty and devotion. He strives to bring every gift with which he has been blessed into this single service, not that he may be glorified but that he may empty himself to the enrichment of others, giving to God his all. He accepts the direction of the Church as primary in the conduct of his office. As regards the externals, he accepts these as one who is able to subordinate individual expression or recognition.

Not the least, by any means, of these privileges of service is his pastoral function in worship. He needs to know first the essential of that holy privilege in his own experience before he can hope to lead and to minister to others. Moved by his own hope and desire, he is all the more ready and able to guide others in the way. Upon him rests the responsibility of interpreting and directing the worship of his people.

To interpret faithfully he must know what he is doing; why he is doing it; with what he is doing it; how to do and to use properly. This in turn he must teach to others. Then only is he in a position to control the function of worship and to harmonize it with the expression the Church gives to it and not as some others may want it. It is not too much to expect that he will make himself familiar with the formal appointments of the Church for worship and will spiritually digest them. His mastery of this should be by means of his own devotional use and study. What he has thus made part of himself will be clothed in his public use thereof in the spirit of his own devotion and will not betray evidences of perfunctoriness or even unfamiliarity. In the congregation at worship he faces a deep and searching responsibility. He is responsible for his people's approach to God. He is responsible for the way he *does* or *does not* lead them there; and, in so far as he is able to guide and inspire and teach, he is responsible for what they do and bring!

There are difficulties a-plenty confronting him. He himself

may be one of the worst with whom he has to deal, for he may possess a superiority complex which breaks out in an emphasis of his liberty to choose, accept or reject; and this will of his dominates his direction and interpretation. However, if he knows The Liturgy and the Orders, as they may easily be known, in all their harmonious beauty; if he realizes the spirit of *holy* worship in every essential part; if he is conscious of the long and powerful stream of life of the Holy Christian Church, the Communion of Saints, in its living communion with God,—he will rejoice in his privilege to accept and use all as that life has formed it. The pastor's attitude toward the Church's appointments will be reflected in his people's. Honest failure to understand or conscientious dissatisfaction can be removed by instruction and proper and devout interpretation. Ideas are inspirational; attainment always means rich fruitage in spiritual blessings.

Primarily for pastor and people, worship,—*the worship of God*—the object of their mutual pursuit, needs to be realized. He and they are not engaging in the recitation of a ritual or in the performance of certain functions and ceremonies; they are striving to realize the Presence and abide there, offering the outpourings of heart and soul: "This is none other than the house of God; this is the gate of heaven. . . ." "Where two or three are gathered together in my name, there am I in the midst of them. . . ." "Behold, I stand at the door and knock; if any man hear my voice and open the door, I will come in unto him, and sup with him, and he with me." These things, then, will dominate both pastor and people and their holy exercise will be the worship of God in spirit and in truth.

Is it unnatural to attempt to interpret this externally? Our worship surroundings are purposely made to express their objective. They are different from common, world surroundings. We make the former declare what they are intended to serve in every possible way. Shall not pastor and people thus contribute to the eloquent harmony?

The ministry of the pastor in the conduct of Divine Worship must be interpretive. His every act must harmonize with the common purpose. He reads devoutly, carefully, so that all can hear and understand. He shuns the dramatic, the artificial effects of

elocution and the use of personal idiosyncracies. His conduct and carriage are devotional and dignified; he does not rush here and there, attending to this and that which can easily be provided for beforehand. He does not move about more than there is need and is careful to interpret his own worship by his own actions. He walks with dignity; he sits with decorum. He remembers where he is and what he is doing. He strives in every personal action and attitude to remember always the fitness of things. It need not be



The Church of the Holy Apostles, Cologne  
A magnificent Romanesque parish church, cir. 12 cent.

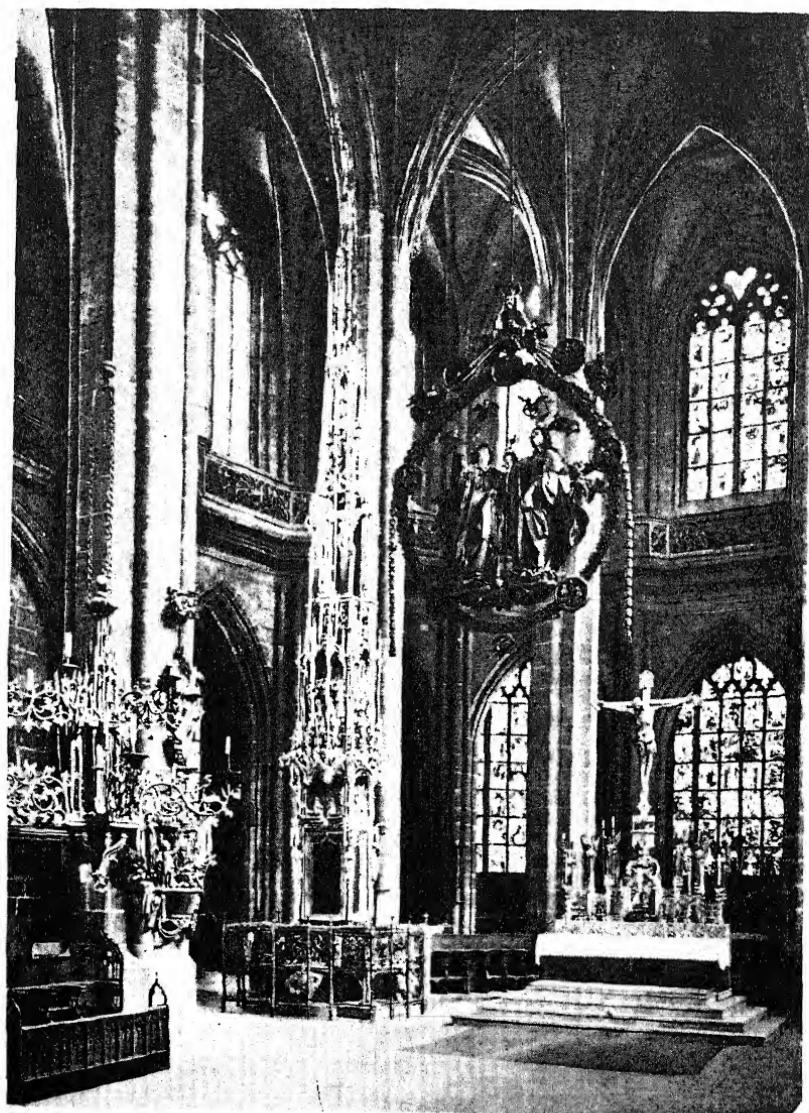
formal to face the altar when he and his people offer to God their praise, confession, prayers, adoration, and thanksgiving; nor is it priestly to face the people when he, their pastor and ministrant, declares to them the Grace and Gospel of Divine Love and ministers the gifts of God to his people.

Nor is it mere rite when we kneel to confess our sins or offer our prayers,—for is not that the posture of humble penitence and supplication?—or to rise at the reading of the Gospel or stand at the Consecration or at the Benediction. Would we belittle those who fold their hands and close their eyes and bow their heads in prayer or at communion? Yet all of these and more as simple and fitting are but natural, formal, ceremonial expressions of our spiritual, inner emotions and purposes! Somehow they mean something to us; they are part of us!—yet all to one holy purpose.

But we are far away from this most of the time. We dislike form; we decry it, we abominate its very name! Nevertheless, how quickly we introduce some senseless substitute of our own making and delight in that. We find all too often that some would sooner hold the center of attention than have our Lord receive the glory. The emphasis too often is away from and not toward Him. Many choirs sing words which originally were intended to be in praise of God or are prayer addressed to Him, yet by posture toward the congregation and every mark of posing effort, they turn these anthems into an exhibition of their ability. They become performance, not worshipful offering. We present our gifts to beautify and enrich the place of worship. Remember that there is a right way and a wrong way to do that.

We interpret or do not interpret,—simply use, rather abuse,—the services as we please and our attitude is both superior and self-sufficient. The many diversities in practice in one and the same Communion are both disturbing and disuniting in their effect upon the whole body, and not a helpful testimony to the fact that such things are to be regarded as *adiaphora* (that is, unessential). One wonders whether they really are *adiaphora* where the unity of the Faith and the spiritual life are concerned so deeply.

A trite and shallow observance: colorless, indifferent, perfunctory, which shuns any and everything that smacks of formality, results in a mechanical, empty, dead habit that is utterly fruitless



Saint Laurence's Church, the largest church in Nürnberg  
Gothic; dates from 14 cent.

Since Reformation times, this has been Lutheran

Shown are *The Annunciation*, carved by Veit Stosz, 1518, and *The Aumbry*  
(Sacrament House), carved by Adam Kraft, 1493-5. Osiander was chief  
pastor here

of good. It may feed a certain kind of intellectualism, but it will not nourish spirituality. Worship is something more than "going through" a service, hearing (and criticizing) a sermon, and once a year "taking communion" so as to be in "good standing." The depth of the Well of Salvation is unknown to many because not even the surface has been troubled.

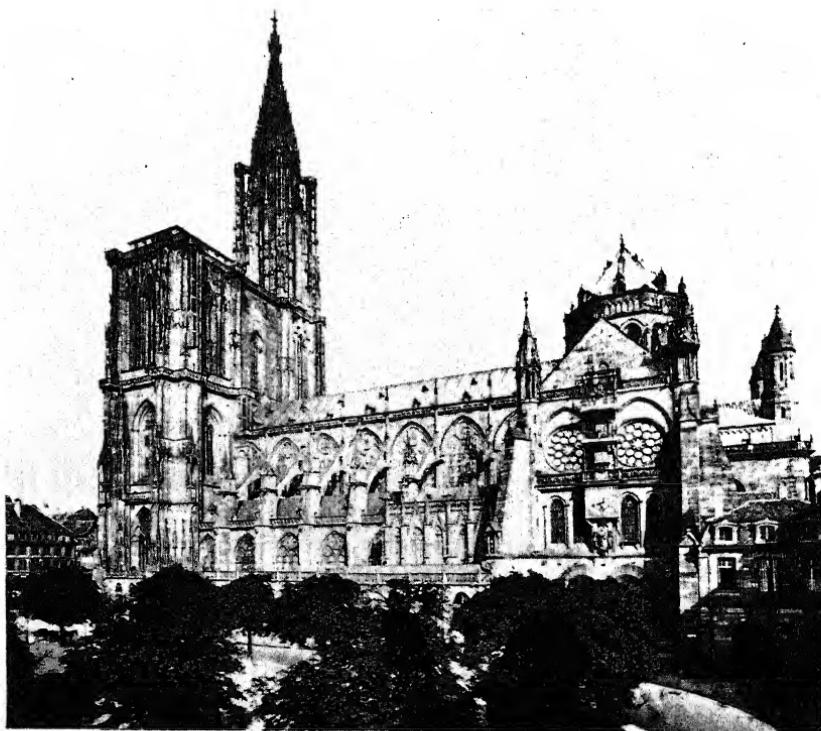
We are not interested in pleading for ceremonial or rite or for liturgy or external observance as such. We plead for the *recognition* of that which is in every *believing* heart, the desire to use the privilege of worship, for opportunity for this to come forth. The real Christian is eager to bring his sacrifices to the altar of God. He longs for that communion wherein he is conscious of his humble gifts laid before the Divine Majesty, but not awed by that consciousness, because he knows the Presence is outpouring welcome and glad acceptance. Can we not, then, enter our Church to make it the actual place of Divine Worship, or prayer, praise, and thanksgiving? We need to be taught first, then directed; but we need to be given the blessed opportunity, too, to worship; and we need the humble heart, conscious of its relation to God in Christ Jesus, in order to learn as we are taught and to practice what we learn.

Results, rich in their spiritual treasure, will follow as naturally as the magnificent, perfect fruits of a good tree rooted in good ground appear. One will be the unity of the group in spirit and purpose and action. Pastor, congregation, choir, will be as one, each contributing their unique part, each fusing with others to make the whole. The place, be it the plainest chapel or the most beautiful church, will be surcharged with the very atmosphere of worship. Quiet reverence and holy peace will greet one and hold one's heart to being still and waiting on the Lord. The service will declare its objective; participation will be real and spiritually hearty. When we turn to our homeward way, we will know where we have tarried, why we have been there, what we have left there and what we received there to carry home.

#### UNITY OF WORSHIP

As a Church we should strive for another blessing, attainable to all, in addition to the comprehension of the privilege in the

opportunity to worship. We presume to express ourselves quite frequently in what we term "The Unity of the Faith" and we bind ourselves together with a common name. A very practical and far-reaching bond of union offers itself in the fruitful possibilities of uniformity in practice. But again we must face instantly the accusation of "slavishness." This, however, is not true; for in the uniformity of practice will rest quite faithfully the expression of the commonality of the Faith. Rest assured, we all shall never be alike in our practices; nor, perhaps, should we be all alike in all things; but we all should approach a normal use and, as much as possible, lose all the little and big peculiarities and individualisms that make us so different from each other. We should strive to be alike in the outstanding and important things. A common inheri-



The Cathedral, Strasbourg  
A very beautiful French Gothic structure

tance is a common possession and is possible of a common interpretation. An historic inheritance is possible of an historic interpretation; but both must harmonize with the common Faith, and will be employed in that harmony by those united in that Faith.

To this good end, we should require of our ministry and of those who are preparing to enter it, the same acquaintance with all the Church's appointments based on knowledge and appreciative understanding, and a mastery of all the Church's appointments, so that they can administer these practically, intelligently, and devoutly.

Then regarding the use of the liturgical appointments, when they are used, they should be used just as they are appointed, without additions or deletions. We all should attempt to interpret them on the same broad, general principles common to all. If, for a good example, Synod values the interpretation of The Liturgy and Major Orders by symbolic emphasis of the sacramental and sacrificial elements in these services, this should be the ideal and the pattern for all her churches. It surely will be no more impossible in one than in another. It certainly can be as purposeful in all as in a number.

We should be extremely careful and hesitant in introducing even an ancient and pure practice which might serve to emphasize individualism or segregate one group in the Faith from another. This is particularly true of those practices which in themselves are perfectly proper because they are a pure inheritance and helpful to a fuller interpretation of the acts of worship. The Church, or rather the group of churches, is not ready always for these advances, and at times they, too, are more disturbing than helpful. The process must be preparation by education and by the interpretation and practice of such groups as Synod. After all there must be leadership, but it should be the leadership of the Church in its authoritative bodies that should determine when possible to do so and guide the practice. The responsibility rests here, and we assert that this covers *both ways: leadership in the normal as well as guide in the advance*. There is nothing quite so disturbing to the individual worshiper as the wide variety of practices current in different churches of the same Communion. This destroys the feeling of commonality of the Faith, and virtually

makes one a stranger where one should feel that one is a fellow worshiper.

#### WORSHIP FOR WORSHIP'S SAKE

Then,—but perhaps this should have been first,—we all should emphasize, until it becomes part and parcel of our very being, the high and holy act, *Worship*. Many of us have what we have and are what we are because we have never brought to our people the sense of worship, of seeking and being in the Presence. Too often



The Cathedral, Worms. Begun in 996; added to 1110, 1181  
Romanesque

our concern has been for popular preaching and for popular services, which are not much more than religious "exercises" filled with novelty; and we even have called upon worldly things in order to draw people to church.

Protestantism has rightly emphasized the preaching of the Word. Preaching has its place,—mighty in its effectiveness; but it is a component *part* of the whole objective of public worship.

Hold the privilege high,—high as the eternal Throne. The business of the minister and of the lay-believer is the King's business and that of his eternal soul, not religion made attractive and saccharine; not sensation that dies out with the breath; not the novel; but the eternal, that calls one out of the world to the House of God and the Home of the soul, there to find the reality of the life that is hid with Christ in God. Instead of passing baubles, give greater opportunity for worship. Value Holy Communion in the terms of Jesus Christ and His provision for those who love Him, and not in the terms of a church constitution or of bigotry. Interpret prayer and intercession in the terms of faith's reality and the warmth of the blood-bonded Brotherhood in Christ. We will possess, instead of an organization of men and women in a congregation, the "Brotherhood of the Burning Heart"—those with whom He has journeyed and supped! whose eyes have been opened in the holiness of worship to behold Him.

Place every sanctity about holy things. The church is intended for, dedicated to, one all important purpose. It is holy in this use and in this only! Reverence here in conduct and demeanor is not a demand to be criticized. The sooner we really leave the world behind us when we enter here and govern our conduct accordingly, the better our hearts and lives will be when we must face the world again. To teach seemly deportment and reverent attitude and orderly conduct at all times in the House of God is a sacred duty.

Hallow the privilege of Holy Communion! This is Privilege, the richest possible along life's spiritual way. Legalization or limitation of its use is a sacrilege,—perhaps not always intended but one nevertheless,—born of a vital lack in the Christian's experience. Open the way to the Privilege and make it one of the glories of the soul. Drive far away that all-too-frequently-met dolefulness

that attends its celebration in many of our churches; it is funereal in its gloominess, depressing in its pall-like clutch on the spirit of the approaching communicant. Instead lift up the heart to the light and glory of possession, to the heavenly reaches of adoration, to the awesome holiness of the Meeting ("My Lord and I"), to the Divinely provided treasure and nourishment of communion with Him. Here is the eternal joy of the "For you."

Here we need a deep sense of the fitness of things as well, an all-pervading, worshipful spirit, and with this a commonality of practice and observance. The Mystery of this Christ-given Sacrament is not going to be resolved by philosophy or dogmatism; but it can be, will be, is apprehended by faith. "The love of Jesus, what it is, none but His loved ones know." Men have argued about this Holy Privilege; they have fought over it; they have hated over it; but the humble, contrite, and hungering hearts have always found their Lord even while the hosts of rival camps quarreled about their opinions. Faith, and faith alone, holds the secret way; so let us follow that on the guarantee of the simple but



The Cathedral, Mexico City, Mexico  
Spanish Renaissance

The chapel and sacristy to the right have two churrigueresque facades. This is said to be the third largest cathedral in the world

Divinely profound word of our Lord. But woe to those who hinder or make hard this way of faith!

The Liturgy of Holy Communion, in particular the Communion Office proper, is the oldest "worship form" that Christendom possesses. It comprises the thanksgiving and adoration, the testimony and prayer of the faith and love of countless hosts of believers. In this are embedded simple ceremonial actions, which, too, are most ancient in their origin, and also faith's symbolic expression, harmonizing with pure tradition. The "celebration" of



The convent Church, Tepotzotlan, Mexico  
Churrigueresque

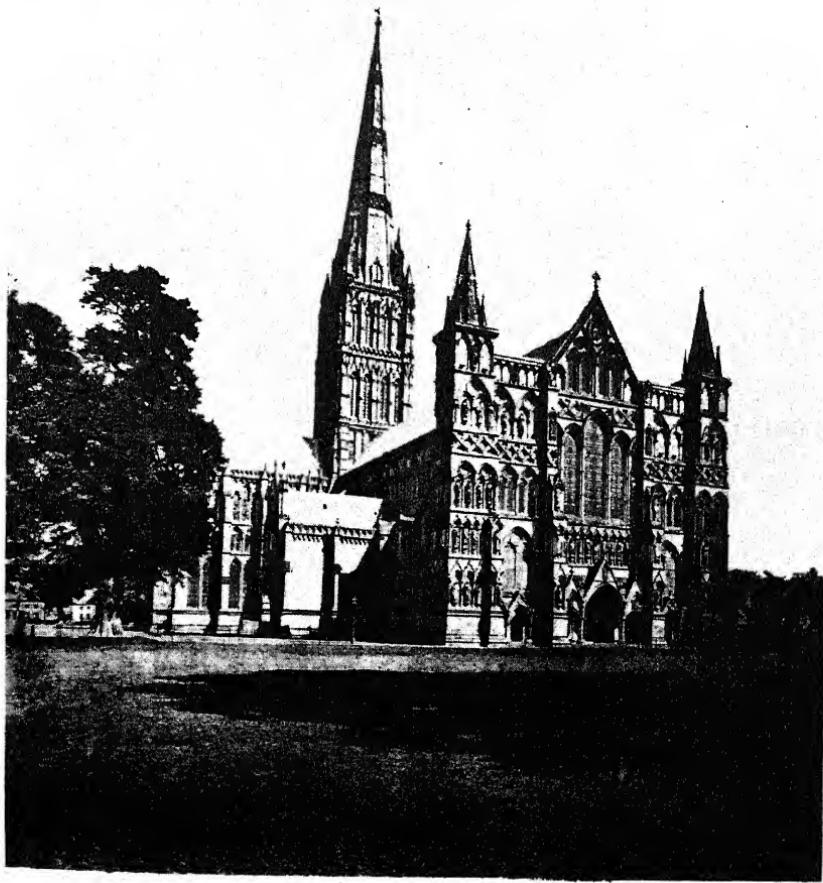
this Holy Sacrament is not a ritualistic observance; nor is it a social or ecclesiastical rite, nor is it a human action. It is the response of believing man to Divine provision and invitation. And as he responds in using this, he must realize that his response dare bring only those fitting gifts which will live in the glory of that Gift to him. The more richly man partakes of that Gift, the more richly does he bring. If he comes perfunctorily, infrequently, merely out of a sense of ecclesiastical duty, rest assured he understands little and brings less; his loss is unmeasurable.

O worship the Lord in the beauty of holiness.

O come, let us worship the Lord.

If we love God we will try to make our worship as perfect as our means will allow.





The Cathedral, Salisbury, England  
English Gothic  
Begun 1220; consecrated 1258

## Part I

### The Place of Worship

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#### I

#### The Church

THE House of God — “the place where his honor dwelleth.” How did the Christian House of God come to be?

It is recorded of that little Company, who were knit to Our Lord by faith and fervent affection, that on the Day of Pentecost, which followed soon after Our Lord’s Ascension, “they were all with one accord in one place.”

Where or what that place was, other than somewhere in the city of Jerusalem, no one knows now. But it must have been known to all of them as the place where they all should come together. Perhaps it was the house of the Upper Room, for “house” it is named; or its spacious court or roof. Where or whatever it was “they” continued to gather there, as the record implies, for their remembrances. And here came the Baptism of the Holy Ghost and the Birth of the Church.

Early record also witnesses, that “they” continued to go to the Temple for the Hours of Prayer. Thus spiritual life was purposefully maintained and their memories of their Lord kept living and vivid by mutual interchange and communion.

However, soon came enmity and vicious persecution, and their free and open gathering together was no longer possible. Now enters the *secret* place of meeting: somewhere safely hidden away, and knowledge of its location most carefully guarded. In such places the infant congregations grew and their worship developed.

With the fearless going abroad “into all the world” of the Gospel-carriers, other records appear. It is told how, when they entered a city, they went to the local synagogue, usually only to

be driven forth; and how, nevertheless, they found some place where they could tell their Story and meet with their converts. Probably such an house became the "gathering place," where centered the life of the newly born "congregation" or "church" as such are always named in the New Testament.

Such was the case, for example, at Philippi, where Lydia invited the Apostle Paul to her "house" after her espousal of The Way (Acts 16). Similar records tell of the house of Chloe (1 Co. 1:11); of "Aquila and Priscilla and the church that is in their house" (1 Co. 16:19); of Nymphas (Col. 4:15); see also Phile. 2.



Basilica of Saint Ambrose, Milan, Italy. 8-9 cent.  
An excellent representation of the development of the earliest form

Another record concerns the engagement or use of a place similar to the public hall of a philosopher's school. Here the Apostle was free to declare and "dispute," and carry forward his work (Ephesus, the school of Tyrannus, Ac. 19:9).

But almost wherever the Gospel was carried and began to gain a foothold, its followers met with enmity and persecution. Then again those of The Way took to the secret place, such as some obscure location in the countryside, or a cave, or a quarry, or even in the local catacombs. Necessity forced the choice; but the place, whatever it was, was hallowed by their consecrated use, and in it the local "church's" spiritual life was fostered.

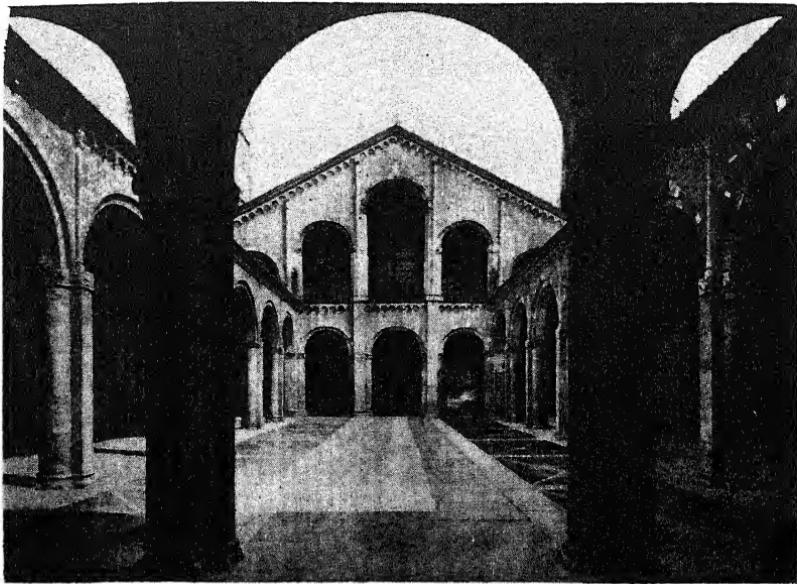
But persecution was not the case everywhere; nor when it was the case, was it continuous. Wherever the infant Church found quiet and was unmolested the needs of the evergrowing congregations and also the development of their worship compelled adequate provision for their gathering together, for their increasing numbers and for their spiritual actions, their worship.

Two types of buildings now appear to have been used by them. These may be said to be the first step in the development of a specific, public, Christian House of God.

The first of these are the large and commodious homes of noble and wealthy converts. There is record of such use of the home of the Roman Senator Pudens. The second of these were the *scholae* (colleges!) which either were rented or freely opened to their use by interested and sympathetic "teachers." Both of these types of buildings were somewhat similar in general plan and style, offering accommodations large enough to serve the "church's" needs.

The *schola* was an arcaded hall, roofed over along the four sides, open to the sky in the center; but not infrequently entirely roofed over, thus providing a spacious central room and side rooms. In larger *scholae*, usually in the side opposite the entrance, a small apsidal room was built and beautified with more or less decoration. This was in the nature of a memorial "chapel," where the names of beloved teachers or "students" were incised in the walls; there might also be a little votive altar there.

The larger homes, however, were built about an open court, sometimes a series of them; the first of these was the *atrium*;



Basilica of Saint Ambrose, 8-9 cent.

The fore-court and the porches

the center of this was open to the sky. Around the *atrium*, which at times might be beautified with small flower-beds or trees, and tiled walks, or with a fountain or pool (*the impluvium*), were wide, covered, colonnaded porches. The various apartments were entered from these. It was in such an *atrium* and in such porches that the Christian gatherings were held, and the *impluvium* likely used for the baptism of converts!

In regions where peace was the Church's lot, another type of building came into use. Quite early records reveal that such buildings actually were erected and equipped by the Christian congregations for their needs. These buildings, when already existing ones were so used, were the "public building" of the community. When newly erected they followed the style of plan of such buildings to a rather marked degree. Inventiveness had not appeared as yet in the picture of the "House of God."

It will be well to have a description of such a building, since it is the next step and a far-reaching and influential one in the development of the Christian House of God.

Such a building is known as the *basilica* of the town or city.

We would call it a public building, perhaps the city hall. It was prominently located, usually on the marketplace or *forum*. Here public gatherings of various sorts took place. It was also the seat of the civil magistrates and other officials, and the depository of public records.

Most of these basilicas were of one architectural type. They were simple in line and in their sturdy construction: spacious in accommodations. They were rectangular in ground plan: entrance into the long, hall-like room was through an open or porched vestibule. The interior lines of the structure were straight. However the interiors of the large basilicas were divided by two (sometimes four) rows of columns, which not only served to divide the hall into a central space and side spaces (aisles or corridors), but also to carry the roof. The wall resting on the columns was carried higher than the outer side walls, and was pierced, first by simple slot-like openings, then rectangular and finally rounded windows for light. (This was the beginning of the *clerestory* of the later churches.) The side walls were not pierced by windows; additional light was admitted through the entrances. Eventually the central space was called the *nave*, the side spaces the *aisles*, the vestibule the *narthex*.



The Cathedral of Saint Nicholas—Lutheran, Helsinki, Finland (Classical form)

At the end of the long room—the nave—opposite the entrance, the wall was broken by a semi-circular structure built out beyond the line of the back wall. The width was not less than a third of the length of the back wall, and the depth of this recess usually equaled its width. This was called the *apse*. Its floor was elevated above the floor of the nave, access to it being by a step or steps. This was the *tribune* and here the curule chairs of the civil magistrates were located.

In front of the tribune, a short distance forward of the chord of the apse and built directly on the nave floor, was a smaller raised platform, enclosed by a rail or balustrade, access to it by steps. This was called the rostrum. Here causes were pled; witness examined; orations delivered, etc. (Into such a place probably the Apostle was brought to be accused and examined before the city magistrate—Ac. 18.)

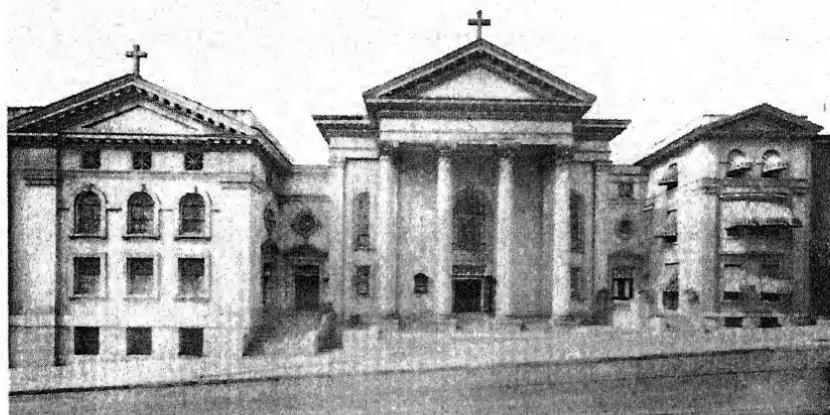
Now these structures lent themselves readily, almost perfectly, to the needs of the early Church. When it enjoyed peace, buildings such as these were opened to their use in some regions. And even entirely new buildings were erected by them, for which they used the ground plan of the basilica with very few changes and its simple style of architecture. It is *eloquently* interesting to realize that the Christian congregation used this style of building entirely, and was not influenced by the finer and much more beautiful classical structures, such as the heathen temples.

How did a basilica serve their needs?

The porch or vestibule was the natural and needed entrance. The central space within, the long room, became the place of the gathered believers. The apse became the sanctuary. On its chord, that is, the front center, the Holy Table was located. The magistrate's seat was moved to the center of the back wall of the apse and placed on a small, raised platform: this became the bishop's seat or throne. Other seats were located around the remainder of the apse wall (*sedilia*), but on its floor level: these were occupied by the presbyters. The rostrum was brought forward into the nave and located to one side: this became the *ambo* from which the Holy Scriptures were read. The bishop preached from this throne, sitting down. If some other cleric did the preaching or teaching, the ambo was used by him.

The gifts of the faithful were gathered by deacons or servers and brought to the bishop for blessing. As these were "the creatures of bread and wine," a quantity sufficient for use in the administration of The Supper was placed on the Holy Table. The remainder was set aside for distribution after the service among the widows and the poor. The Supper was administered from the Holy Table, the bishop (sometimes called "president") presiding, the presbyters assisting. The bishop stood at the Holy Table *facing out toward the nave*: nevertheless he "faced the altar"!

There were no pews or seats for the worshipers. They stood or knelt in the nave and aisles as the service might require.



The Church of the Trinity, Norristown, Pennsylvania  
An example of the "classical" form

There was no font within the building. Holy Baptism was administered at some other place: perhaps the fountain or pool in the forecourt was used. Only in the course of years and the further development of the church building was provision made for the administration of this sacrament at a place conveniently near the church itself. Thus *baptisteries* came to be.

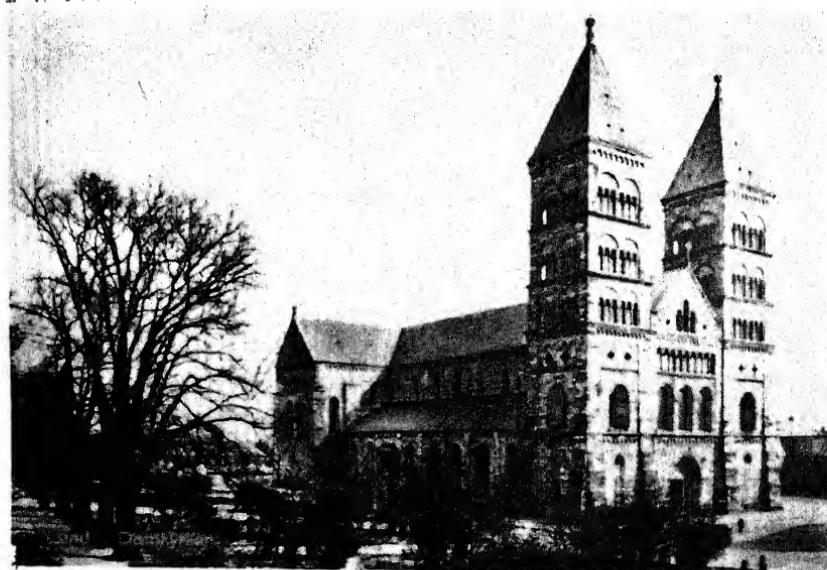
Soon the Holy Table, which began to take the form of a tomb and became the *ara* or *altar*, but which still stood out as prominently and simply, was covered by a canopylike structure, erected on four columns located a convenient distance from the altar's

four corners. This was the *baldachin* or *ciborium*. Curtains were suspended between the columns and at times the Holy Table was entirely enclosed. While this structure might be regarded as an effort at architectural ornamentation, it really was primarily protective, and a special honoring of that very sacred and important place in the church.

Lights, that is, ornamental, small *lamps*, might be suspended from the roof of the baldachin or between its columns *to provide needed illumination*. Others might be suspended between the side columns along the nave for the same purpose. The Holy Table was bare save for a covering white cloth.

The basilicas were very simple in line; perfectly plain, that is, without structural ornamentation, externally, except for the colonnaded porch of the narthex, which in the course of time developed into a rectangular forecourt with roofed ambulatories on all sides, but open in the center to the sky. A fountain or pool fed by running (living) water was in the center.

Light was admitted to the interior of the basilicas through the entrance or entrances and through the high windows of the



The Cathedral, Lund, Sweden—Lutheran—west front  
Lombard Romanesque; cir. 10 cent.

clerestory. There were no windows in the aisle walls and seldom in the apse.

Here we have the *first* definitely known Christian House of God. There are some few examples in the East remaining in use to this day, which date back to early centuries. There are ruins of others of even earlier age, from which much to describe how they were built may be gathered.

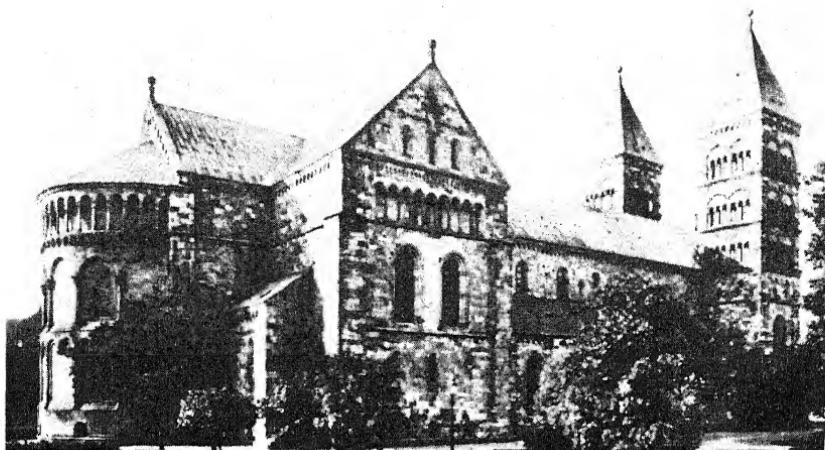
It is a remarkable fact, that the *ground plan* and the *interior arrangement* of this the earliest Christian Church has ever remained basic in the planning of churches throughout the ongoing centuries to this present day. Additions may be made to it, other spaces provided, refinements devised, new "styles" developed, but narthex, nave, aisles, sanctuary, as then, so now!

The Christian congregations were not slow in beautifying their House of God. The arts otherwheres employed were called to serve here. Lovely things otherwheres used were fittingly applied. Their House, too, was to be as beautiful as their abilities and means could make it. Thus the decorative arts began to play their part very early.

The Holy Table showed the sculptor's skill, but only in ornament that was suitable there. Floors of varicolored stone, then mosaics; side walls of marble; columns of stone with carved capitals: even the columns themselves cut in ornamental patterns; the semi-dome and walls of the apse covered with mosaics: even mural paintings were attempted; ceilings of open rafters and painted panels — all of this carried beauty to the beholder and also meaning in rich symbolism.

The most noted churches of the basilica type are probably St. Mary Major and St. Paul-without-the-walls, both in Rome; but the latter is virtually a "modern" structure, rebuilt after the same plan and style as was its destroyed predecessor.

It should be remembered, that from the earliest times, the Christians did not choose or provide a place merely for gathering together. Nor when the opportunity came for them to build one strictly their own, was the ambition only to erect a building. They *required* a place for their *worship*, and from earliest days this might not exactly have inspired their choice but it did inspire their use of the place they did choose.



The Cathedral, Lund, Sweden—east end, apse; north transept  
Lombard Romanesque

Simple as their worship might have been at the beginning, it underwent a steady, unique development. The simple place suited the simplicity of their worship excellently. But as their mode of worship developed, and a Liturgy came into being, bit by bit, and the beginnings of "remembrances" crystallized into definite observances, and forms and ceremonies became useful, meaningful, and treasured expressions, the place where all this centered quite naturally had to meet and harmonize with these needs.

This is true in the life of the Christian congregation period after period: the *worship* of the faithful influenced the plan and form of the place where it was conducted publicly. The evolution of the Christian House of God is actually the external expression of the evolution of Christian Worship.

In the south of Europe the basilica style was developed into what is known as the *Romanesque*. The distinctive additions brought into the architecture of the church building were windows in the front and side walls, occasionally in the apse also, which with the entrance doorways were rounded on top. The rounded arch was not an invention of the Romans but an adaptation of what had come into Roman civil and other building from the East. Other distinctive additions were the devising of a more spacious chancel and the development of an open space across

the entire nave and side aisles forward of the nave. Shortly this space extended beyond the lines of the side walls on either side, thus a Tau-cross T was formed by the ground plan.



The First Church, Carlisle, Pennsylvania—Lutheran  
Romanesque

This style of architecture received many refinements in the course of years. Unique contributions were made by master masons and guilds of craftsmen from various sections. This is particularly true of the gifted planners and builders of Lom-

bardy: a type of the Romanesque is definitely styled "Lombardic Romanesque" (see page 8, Lund Cathedral).

Probably the most noted of Romanesque churches, with many reminiscences of the older basilica style, is the very old Church of St. Ambrose at Milan, Italy (see pages 2 and 4).

The Romanesque style traveled from the South to the North of Europe. Some of the finest *old* churches of Germany are of this style, some of great size and magnificence. Outstanding are the cathedrals at Worms and Mainz, the fine old Church of the Apostles at Cologne (see pp. xl, xxxi, xxxiv). In England there is the magnificent cathedral at Durham. The finest cathedral in Sweden is Lombardic Romanesque, that at Lund.

Reference must be made to the development of the Romanesque in Normandy, since the results carry the name of the *Norman* style. It was introduced into England before the Conquest and was practiced there and in Normandy for quite a long period. Its style lent itself to the building needs of the great abbeys and their churches. The characteristics of this style do not differ materially from the Romanesque — they are the rounded arch in severest lines, plain bases and capitals, barrel vaulted ceilings, but most marked of all great massiveness of construction. The cathedral at Durham, referred to above, is the most outstanding example of this style of building in England. Both in Normandy and in England this style yielded to—in some cases was adapted to—the earliest examples of the Gothic.

The East brought its own, unique style into brilliant and wide use. Beginning first with smaller structures, then larger and greater, a unique type of building developed. Here there were not the preceding types or styles to influence as in the lands of the Roman influence. Much that is new appears, which naturally means inventiveness; while in Rome it had been adaptation.

The East is the first to employ the cross-form in the ground plan. The "arms" of the cross usually were of equal length, forming an all but square church. It would have been exactly that had all of the outer lines been continued until they met. This was the "Greek" cross. Beside this major characteristic there was another, the center of the cross, that is, where the arms met, was roofed by a large circular dome, in the larger churches crowned



Borgund Church, Norway—Lutheran—10 cent.

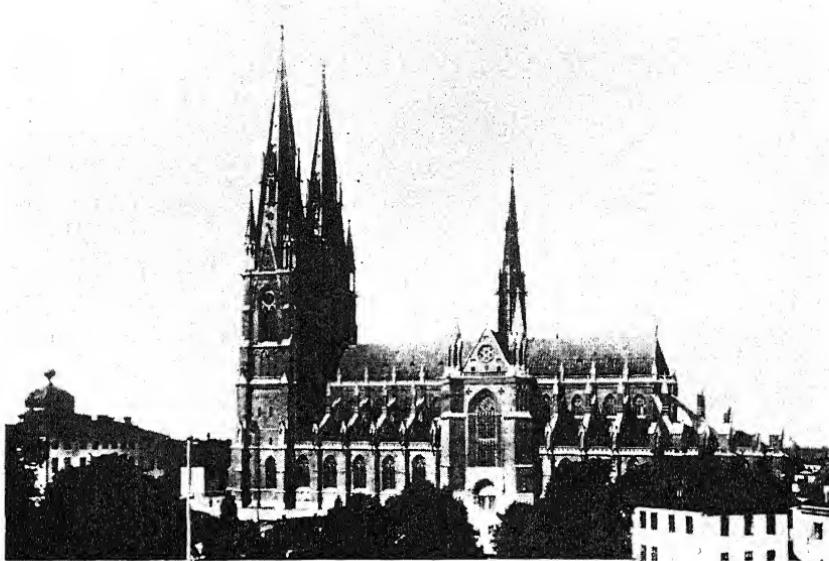
and rich colors. Walls were covered with lovely marbles and with many decorative features—the interiors were veritable treasure houses. It is in this region and in these churches that *symbolic* decoration developed to a high degree and controlled the content of the ornamentation.

Most noted and probably the greatest of these structures (and one of the most magnificent churches ever built) is the still standing Sancta Sophia at Constantinople, for centuries a Mohammedian mosque and we believe now a national monument or museum. Another outstanding example is St. Mark's, Venice. There are but few churches representative of this style in our country. Originally the cathedral of St. John the Divine, New York, was planned as Byzantine, but later changed to Gothic. The Westminster Cathedral (not the Abbey), London, is Byzantine and a most lovely church.

with a lantern. The side-structures, that is, the arms of the cross, were likewise covered with smaller and lower domes. The altar end was a true apse.

This was the *Byzantine* style. It reached its greatest height in the fifth and sixth centuries. One realizes that it is one of the oldest of architectural ecclesiastical styles.

Byzantine churches were most beautifully and richly ornamented and decorated. These are the homes of magnificent *mural* mosaics: many of great size and all brilliant with gold



The Cathedral, Uppsala, Sweden—Lutheran  
French Gothic

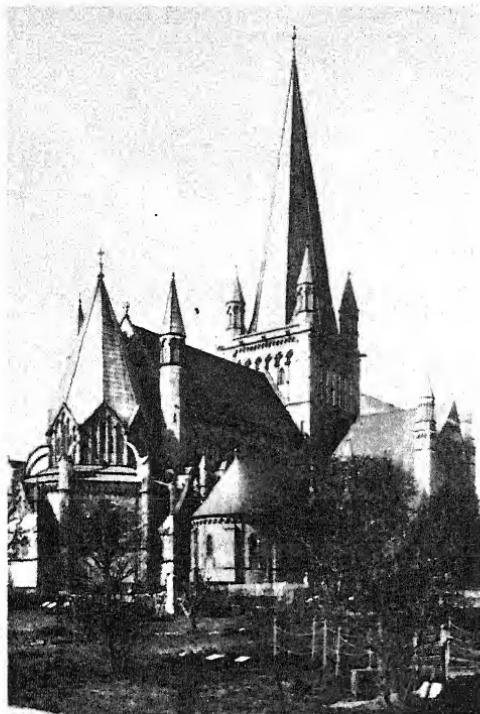
Original structure 12-13 cent., but this is of late restoration

The North took the Romanesque style and out of it developed one of its own. France was the pioneer. The day of great, majestic churches had come. Ideals were the highest. Time was not a consideration, only the planning of something as glorious as the mind could conceive and skill and painstaking effort accomplish. Once begun, it might be a century or more before the structure neared anything like completion, but nevertheless the work went on, and the great sums needed always were provided!

The first experiment in changed forms succeeded; then refinements of these were attempted; and out of them evolved the *Gothic* churches.

It would require far more space than is available in a simple primer of Worship to describe these accomplishments in a satisfactory manner. All that can be said here must be such as will distinguish this style in a simple way from the Romanesque, its immediate predecessor.

Usually the first distinction noted is that the Gothic style has pointed windows, that is, the round or half-circular top of the Romanesque window is displaced by one that curves upward



The Cathedral, Trondhjem, Norway—Lutheran English Gothic

walls carried by these, and of the roof. To this may be added the spire or spires of the west front and the tower over the crossing. Greatness, massiveness, loftiness were thus attained, and such were the promoters' and planners' aspirations.

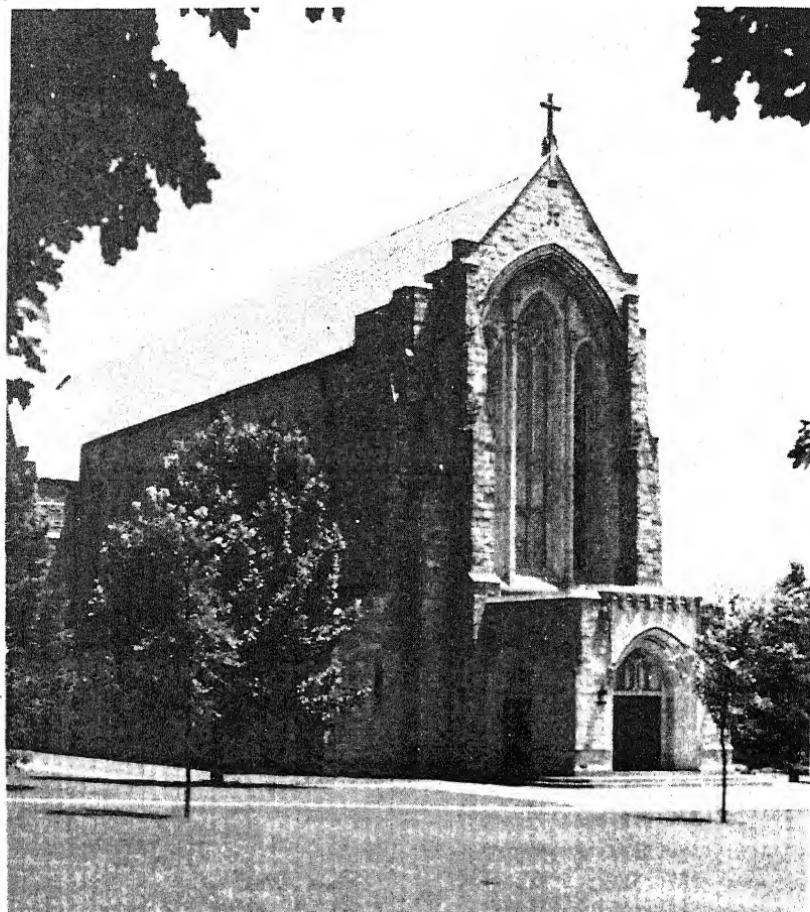
In these great churches, perhaps more than in any others, ornamentation reached its greatest development and glory: though it cannot be claimed that they exceeded the great Byzantine churches either in richness or splendor.

There are few great Gothic churches in the south of Europe, the home of the basilica and of the Romanesque; the cathedral at Milan however is one of the greatest of Gothic churches, really one of the "wonders of the world!" But there are many glorious and majestic ones in France (some of these the most beautiful of all—Amiens, Rheims), some few in Germany, and many very

but ends in a point, the window space itself being planned to be much larger. Then the interior, the broad, forward part of the nave and aisles, was carried beyond the side walls without widening the nave and the apse was carried back to a much greater depth and made rectangular instead of semi-circular. Thus the church's ground plan became a Latin cross, and the dimensions of the various parts were definitely laid out by the proportions of such a cross.

Another distinctive difference is in the height of the side walls, of the columns or piers and the

imposing and lovely ones in England. The cathedral at Uppsala, Sweden, is French Gothic in style, that at Trondhjem, Norway, is English Gothic. Two quite imposing ones are in the course of building in this country (See pp. xxv, xxvii, xxxvi, xxxviii, Frontispiece 1; 14; 15).



The Chapel, Muhlenberg College, Allentown, Pennsylvania  
Modern Gothic

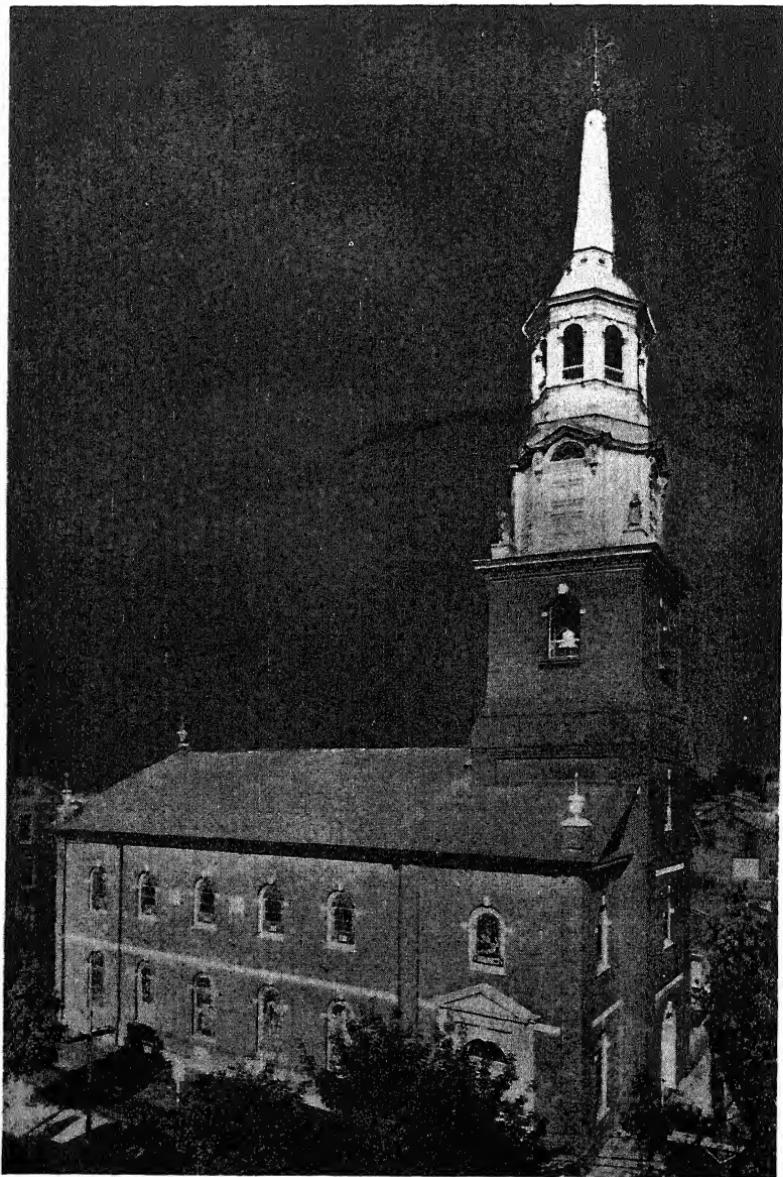
Our land is dotted with the adaptation of the Gothic to the parish church. They are many and various: many simply have been "perpetrated" rather than built; but some are very lovely; a few quite cathedral-like both in dimensions and appearance.

Among these are the Muhlenberg College Chapel and St. John's Church, at Allentown, Pennsylvania; the very fine Trinity Church, Fort Wayne, Indiana; another, Grace Church, Fremont, Ohio.

A number of influences contributed to the development of a third major style of architecture, namely, the *Renaissance*. The home of this was Italy. The names of some of the greatest draughtsmen and artists who ever lived are connected with its origin and development. Brunelleschi, whose name is forever associated with the cathedral at Florence, Italy, is credited with being the inventor of this style. Bramante, the first "architect" connected with the building of St. Peter's, Rome, is hardly less noted for his contributions. But possibly greatest of all is Michelangelo, to whose genius the completion of St. Peter's was entrusted. He not only revised Bramante's plans but virtually redesigned them on a much vaster scale and was both designer and builder of that wonder of wonders, the dome of St. Peter's.

As a style the Renaissance was, is, and always will be Italian. Perhaps the widespread and successful use of the many ornamental arts so wonderfully applied in the northern Gothic incited the planners to an amplification of style and ornamentation as it had never been used before in southern churches. But actually the Renaissance was a return to, a refinement and beautification of, and an adaptation to strictly ecclesiastical uses of the classical orders of architecture so prevalent in public and other buildings in southern lands. The exterior of the Church of the Trinity, Norristown, Pennsylvania, is an excellent example of Renaissance planned strictly in the *classical* manner (see p. 7).

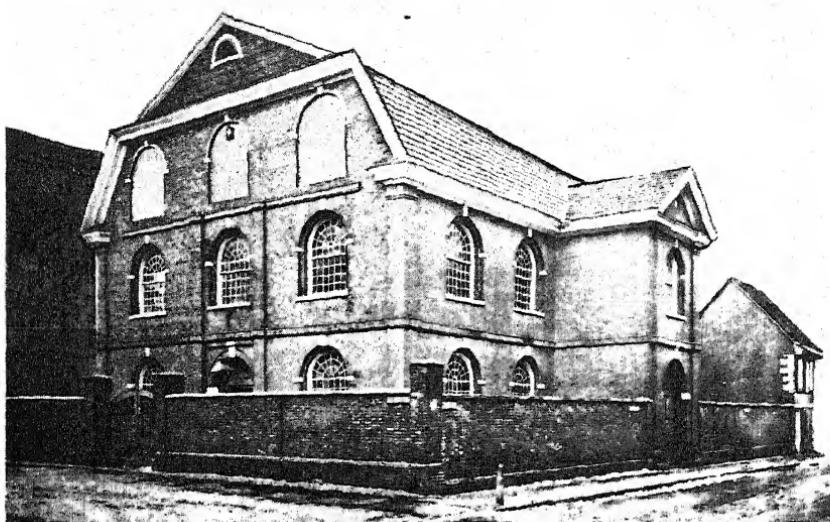
The forms of these newly planned structures might be various, but usually the ground plan followed much the same lines. The Gothic used the Latin cross, but the Renaissance adopted the Greek cross, at times lengthening one of the arms (for the nave). At the crossing in a Gothic church, that is, where the chancel, transepts, and nave meet, usually there was a tower topping the crossing. In the Renaissance a circular dome set on a drum ending in a lantern is distinctive, somewhat after the Byzantine style. The interior of the Gothic, and in many of the Romanesque, was usually very dim — "a deep, religious gloom" it has been called.



"Old Trinity," Lancaster, Pennsylvania Colonial (Georgian)

The interior of a Renaissance church is usually flooded with light, which means that windows are many and large. These may

be rounded, or square, or rectangular, but never pointed. The chancel always is very spacious: sometimes it is semi-circular, sometimes rectangular.



The one-time Saint Michael's Church, Philadelphia, Pennsylvania  
American Colonial (pure Georgian)

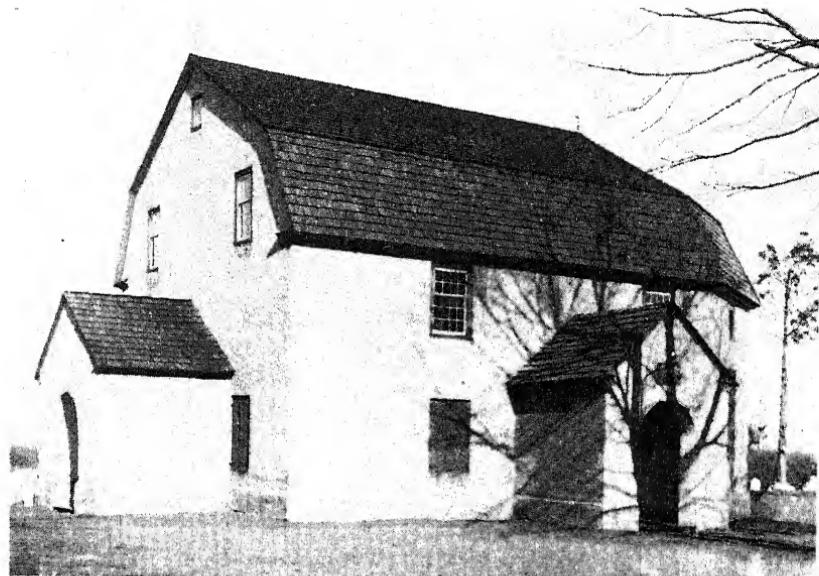
The church building dated from April, 1743

But ornamentation is distinctive; lack of it, rather, at first, for all was severely simple and plain — “classical.” Then ornamentation became *ornament* rather than symbol. Finally it ran riot to such a degree that almost everything and all available surfaces were completely filled with some sort of decoration, many times anything but ecclesiastical in feeling or expression. This over-decoration became known as the *Baroque* style or *Rococo*. It became distinctive of the churches of the Jesuit order. (The Church of the Gesu, Philadelphia, is an example.)

But the Renaissance style and decoration did not remain distinctive of churches only. It was used in public buildings, palaces etc. and became *their* distinctive style; in some such buildings it was “heightened” with much use of the baroque.

From Italy the Renaissance style went to Spain, where it was more or less influenced by the Saracen style and arts. Here was

born the style of ornamentation which carries the name of its inventor, Churriguera, the *churrigueresque*, which was kin to the Italian baroque. In this great surfaces, such as the front of a church from the ground to the top of its tower, the altars and their reredoses, etc. were entirely covered with carved and



Augustus Church—Muhlenberg's—Trappe, Pennsylvania  
Colonial

painted and gold-covered ornamentation — one great mass of intricate design, many times truly astonishing in both designing and execution.

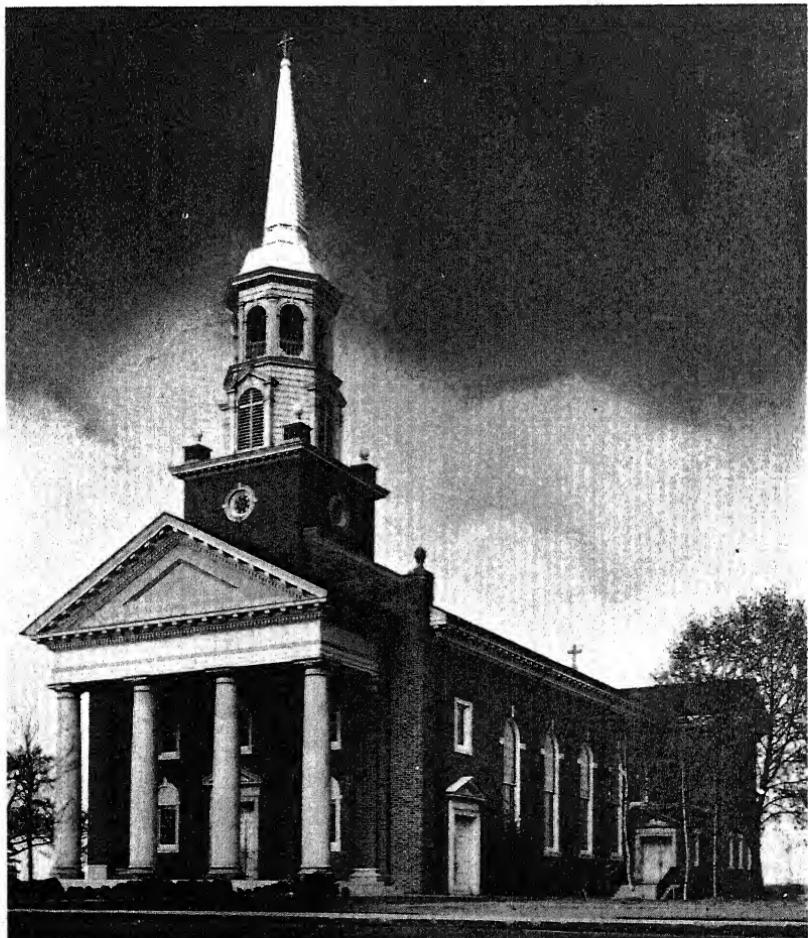
From Spain this all went to the Americas, particularly to Central and South America, where today there are great cathedrals and many, many parish churches standing to witness to the flamboyant "beauties" of this style. The cathedral of Mexico City (claimed to be the third largest cathedral in the world!), its towering great altar in the apse, its massive choir (in the center of the nave!) and the organ cases topping it; the cathedral at Pueblo, Mexico; that of Lima, Peru (said to be the most magnificent church on this continent), are most impressive examples.

The most famous of all Renaissance structures is St. Peter's basilica at Rome, with which the great genius of Michelangelo

will ever be associated. Its greatest rival is St. Paul's cathedral at London, the monument to a great master, Sir Christopher Wren.

It was he who adapted the Renaissance style and forms to parochial use in England. There are very lovely examples of his planning in London and elsewhere in England.

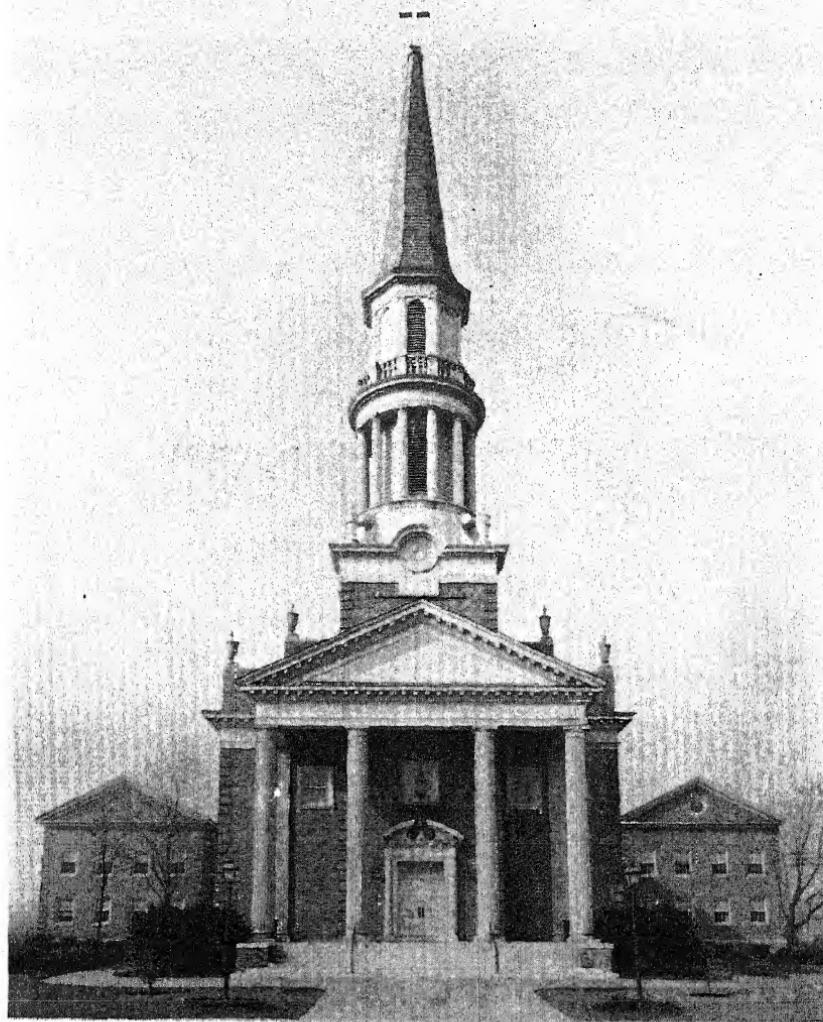
In the course of years this style underwent some changes, they might be called simplifications, which resulted in what is



The Church of the Abiding Presence  
Lutheran Theological Seminary, Gettysburg, Pennsylvania  
Modern Georgian

spoken of as the *Georgian*, taking the name from the period of the Georges of England, as it flourished in their reigns. It was employed in the designing of churches, large homes, and public buildings.

It is this style which should be of more than passing interest



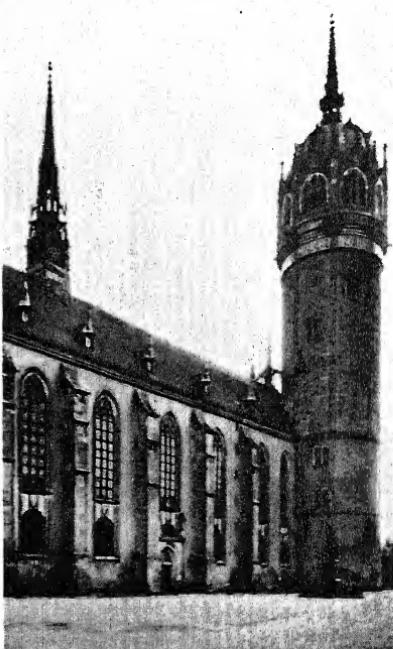
Saint Paul's Church, York, Pennsylvania  
Modern Colonial

to us, for it is the father of the style of many of our colonial churches. Here it is frequently called *American Colonial*.

It is this style which has been revived, and beautifully so in many instances, in the planning and erecting of churches in our country today. Of the early American churches of this type, Trinity Church, Lancaster, Pennsylvania, is an outstanding and fine example (See p. 18). It is graced with a true "Wren" steeple. There are many larger and smaller churches in New England also. Who has not admired and been delighted with the lovely white church with its graceful spire on a village green? The old, historic churches of Boston; St. Paul's, New York; Christ Church and St. Peter's, and the one-time St. Michael's (Lutheran) (See p. 19), Philadelphia, all witness to the beauty of this Colonial style. But there are modern examples of which we may well be proud: our



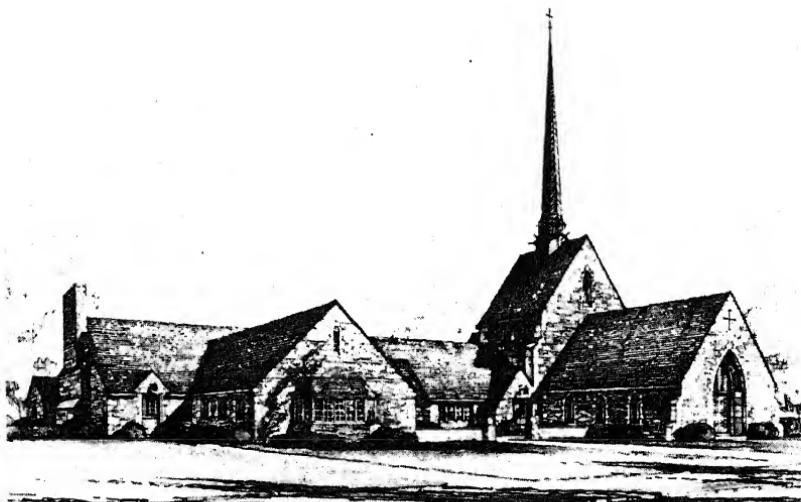
The Town Church, Wittenberg—Luther  
preached here  
Northern Gothic



The Castle Church (restored), Wittenberg—Luther and Melanchthon are buried here

own St. Matthew's and St. Paul's in York, Pennsylvania, and The Church of the Abiding Presence, the Gettysburg Seminary Chapel (See pp. 22, 21).

One is inclined to feel that in the American Colonial or Georgian is the style best adapted for our American parish churches. Externally, it, like the ancient basilica, is simple and chaste: it has both beauty and appeal. One knows instantly it is a church, *a House of God*. The ground plan, simplicity itself—and so much like that of the ancient basilica—lends itself to *perfect* planning for every need of Divine Worship. The interior is full of light, let in through ample-size windows, which need not be of colored glass! Likewise in the interior is fine opportunity for well conceived and harmonious decoration. Whether it be a larger or smaller church the possibilities will meet every requirement. It is with satisfaction that we find this style used in the building of the small or mission church. One of its greatest excel-



Design for a small parish church and school in adaptation of French Gothic  
T. Norman Mansell, Architect

lencies is that it lends itself to plans for future enlargement: such provisions can readily be incorporated when first drawings are being made. A simple, chaste American Colonial church is far

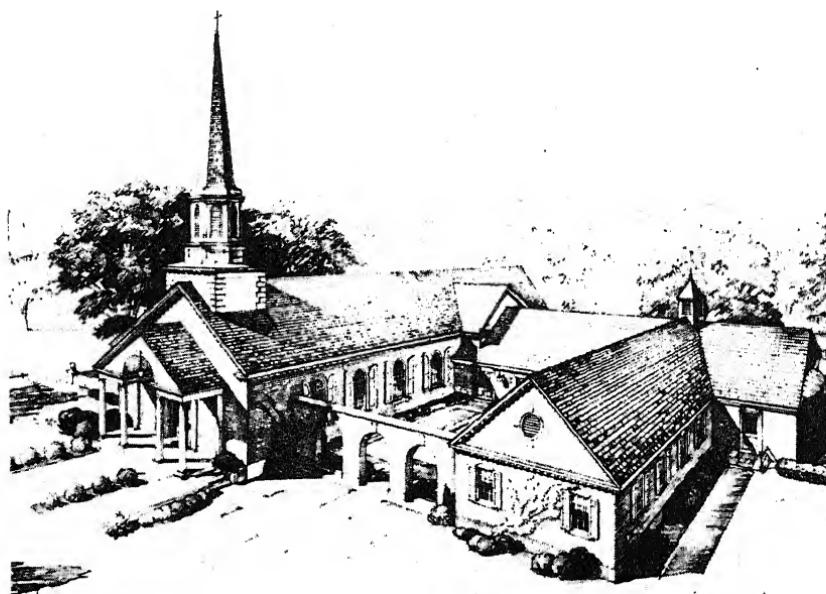
more in keeping with the sacred purposes for which such a building is intended than a poor imitation of a Gothic which cannot be carried through in its fine detail, or a carelessly designed Romanesque; and certainly a Renaissance church is out of the question! (See p. 26.)



Saint Mark's Church, Cuero, Texas—Lutheran  
Spanish Mission style

There is one more style which is somewhat native to the Southwest of our country. This is the *Spanish Mission* style. Modeled after their great churches and abbeys in Spain the early missionating fathers built their chapels and churches far and

wide through those great expanses of the new country. Today they remain as monuments to their zeal and clever skill, and to their ability to direct the Indians in constructing them. As age goes in this land of ours, young in comparison with the age of European civilization, many of these churches have stood for three, some for more than four, centuries, and are still in use. They are not Renaissance, yet they have some of the characteristics of just that. In some of them, ornamentation, particularly in Central and South America, has exceeded the baroque; but most of them have a simplicity that is an enduring charm.



Design for a small parish church and school in the Colonial style  
T. Norman Mansell, Architect

Some of our churches have been built in this Mission style, and the results are strikingly beautiful. The finest of these is St. Mark's, Cuero, Texas, a truly lovely church (see p. 25); another excellent one is the First Church, Austin, Texas. In what may be called its native habitat such a church is decidedly satisfying and charming, but otherwheres it certainly would be regarded as something of a church curiosity.

A final word needs to be recorded. It will be in answer to the

question, Is there anything *new* in the designing of churches?

With the development of a "modern" style of architecture for buildings for civil use, and which in its place is not objectionable,



Design for a parish church in the modern Swedish form  
John K. Heyl, Architect

though at first a bit disturbing or startling because of its departure from accepted and accustomed modes, the House of God also came into the field for the attention of these artistic modernists, better, rebels. We have seen finished structures — O, so *modern!* — in both Germany and Switzerland. They look very little like a church; one in particular looks more like a factory with its so-called bell tower sticking out at an odd place like a big chimney. One wall is entirely filled with glass; the entrance looks like an opening into a grotto! Another looks like a minia-



Högalids Church, Stockholm, Sweden  
Modern Swedish

Sweden and Finland, have contributed some "modern" churches which are not only interestingly but arrestingly beautiful. "In the modern mode" is the only way to describe these.

ture hangar externally, the interior gives one the impression of being inside of a big turbine! Invention, perhaps, but certainly one would not like to be compelled to *spiritual-living* in such a place.

On the other hand, Scandinavia, particularly



Engelbrekts Church, Stockholm, Sweden  
Modern Swedish

## II

### The Chancel

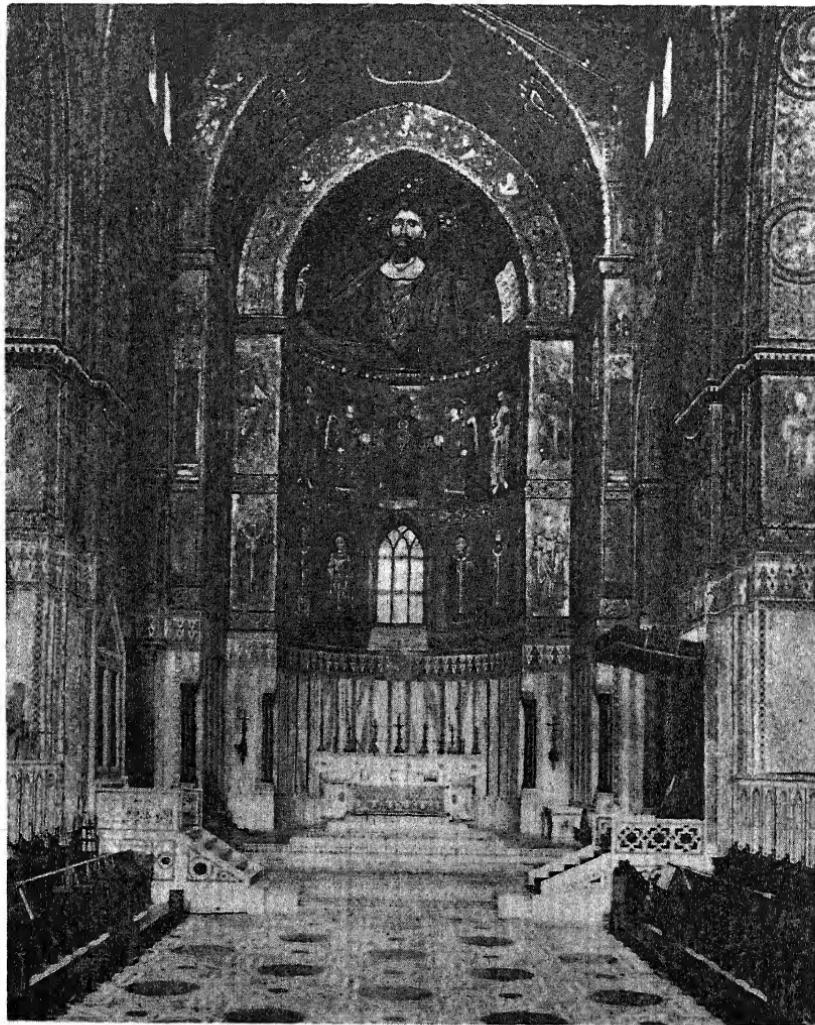
BROADLY speaking, the principal parts of the ground plan of a church edifice are three in number — the *narthex* or vestibule, the *nave* or central part or main body longitudinally, and the *chancel*.

The narthex includes the entrance or entrances into the church proper. The nave, from *navus*, ship, is the place of the worshiping congregation. The chancel includes the space beyond the nave eastward where the altar is located, the center from which Divine Worship is conducted.

From earliest times the effort was made so to locate the church building that the altar end would be toward the east, the entrance to the church toward the west. A church thus located is *orientated*. Thus the ministrant facing toward the altar, and the people in the nave, would look toward the orient, the east, from whence the light arises; from whence “the Day-spring from on high” arose; from whence the True Light of the world shone forth.

It is not always possible to locate a church exactly on this east-west axis. Necessity sometimes compels an opposite direction, or even a north-south one or vice versa. In cases such as these, however, the *altar end* of the church is spoken of as the *liturgical* east, the entrances as the liturgical west, the left side as one faces toward the altar the liturgical north (*Gospel* side in the sanctuary), and the right side as the liturgical south (*Epistle* side in the sanctuary).

The term *chancel* is derived from *cancelli*, which means screens. In many churches, both great and small, this screen fills the line or opening between the nave and the space beyond eastward, the choir and sanctuary, completely. This screened off space then was called the chancel. Entrance to it was through a door or gate or opening in the center of the screen, fitted with hinged metal grille or door. The screen sometimes bore the name *rood screen*, because it was surmounted with a representation of



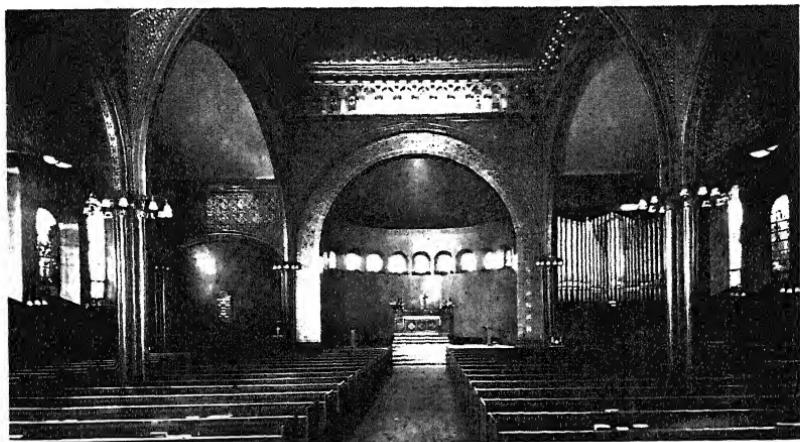
The Cathedral, Monreale, Sicily  
Byzantine. Magnificent mosaics cover the walls and ceilings of choir and apse

the crucifixion of Our Lord. In some great churches it was called the *pulpitum*.

The chancel, speaking generally, will include the *sanctuary*. The *sanctuary* is the most eastward part of the church and is distinctively and should be entirely the place of the altar. The floor of the chancel is elevated one or two steps above the level of the

nave. A *rail* across the *front* of the chancel is permissible but *not* desirable. Such a rail is the remnant of the cancellus or rood screen referred to above, which designedly separated the chancel from the nave and enclosed, actually shut off, the choir and sanctuary.

A chancel rail will serve but one purpose: it will be a convenience when communicants kneel for the reception of the sacred elements. Its original purposes—distinction between the officiating priesthood and the worshiping lay-folk, and separation of and exclusion from the place of ministry—have long since been denied



Saint John's Church, Scranton, Pennsylvania

The simple dignity of this Romanesque apse with its perfectly appointed altar carries back to the oldest Christian ecclesiastical style

as being unevangelical by the Church of the Reformation, which declares and emphasizes absolute freedom of access to the altar. A normal use would require its omission—and to add a simple, practical observation: it is surprising how much better a chancel looks *without* a rail!

The Gothic style of architecture usually develops a deep chancel recess, permitting the proper emphasizing of the parts, choir and sanctuary. Here sometimes a "communion rail" is located between the choir and the sanctuary. It is permissible but not desirable.

The Romanesque style centers in an apse, semi-circular in



Saint John's Church, Allentown, Pennsylvania

A Gothic chancel: the choir two steps above the nave; the sanctuary two steps above the choir; the altar three steps above the sanctuary floor. Here are correct appointments

form, with the so-called choir displaced by a broad chancel which extends on either side beyond the limits of the apse.

The Renaissance style follows somewhat the plan of the Romanesque, producing a broad chancel, sometimes extending over the entire east end of the church, and a recess in the center

extending eastward, which of course is considerably less broad, but nonetheless commodious. This recess sometimes is square, sometimes semi-circular, and is also known to include the entire chancel!

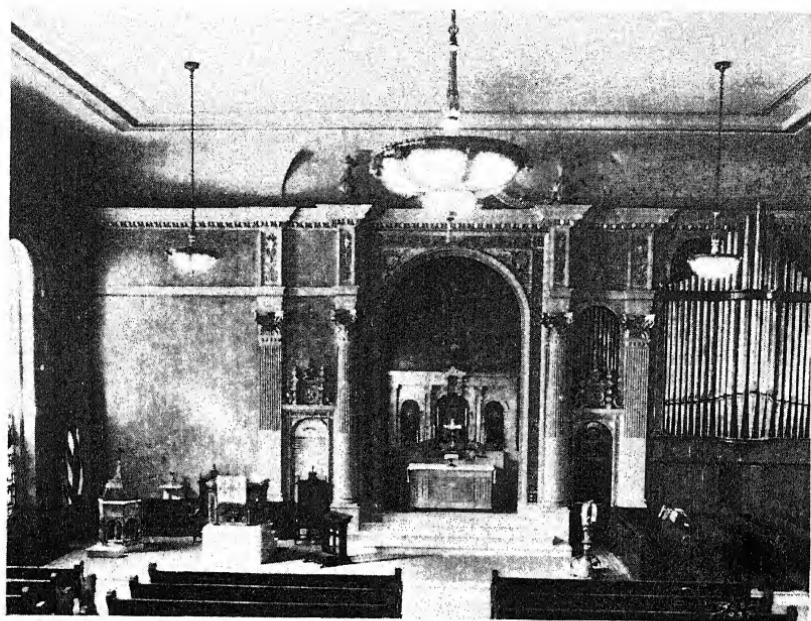


The Cathedral, Trondhjem, Norway

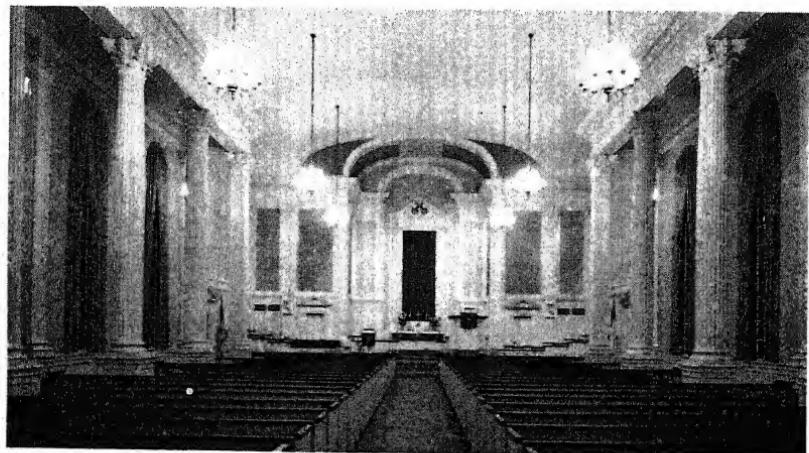
This Lutheran cathedral is English Gothic. Its beginnings were long before the Reformation. The sanctuary is visible through the arched rood screen.

Note the triforium

Adaptation of the Renaissance developed a style of architecture which is spoken of today as the Colonial. This has been used in our country with much success. It is similar in lines to the Renaissance but extremely simple both in form and ornamentation. In this style the chancel is developed in a variety of forms: at times it is broad and deep enough to permit a chancel choir to



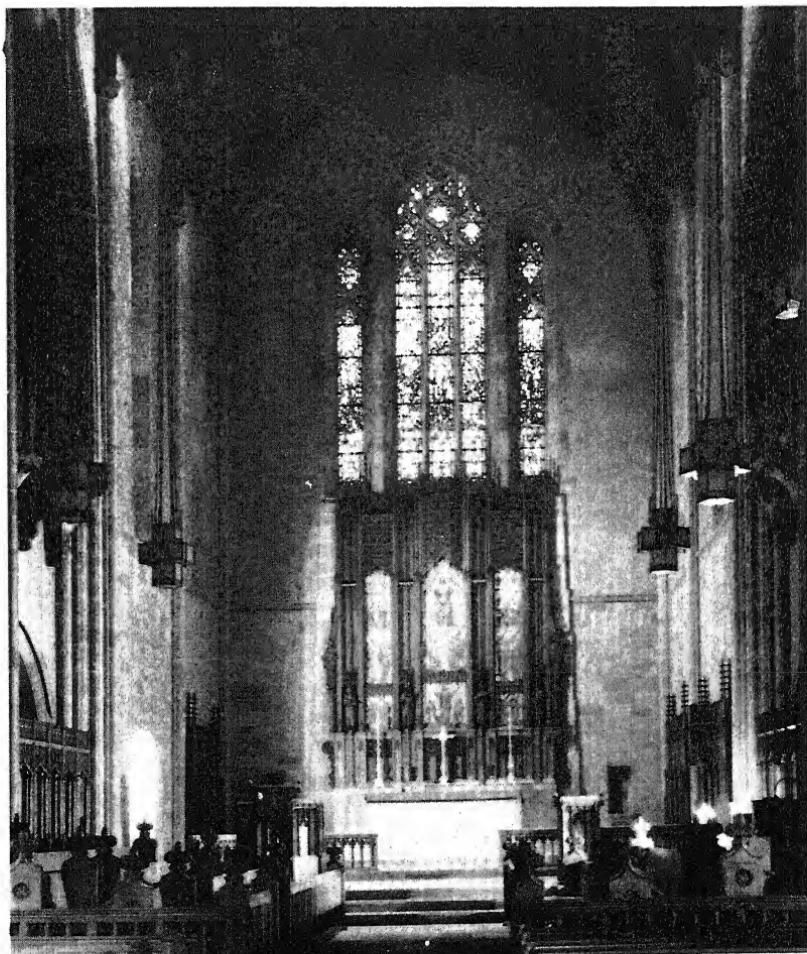
The Church of the Trinity, Norristown, Pennsylvania  
Italian Renaissance, American adaptation. Completely appointed chancel; small square apse; furnishings correctly located. Note absence of chancel rail



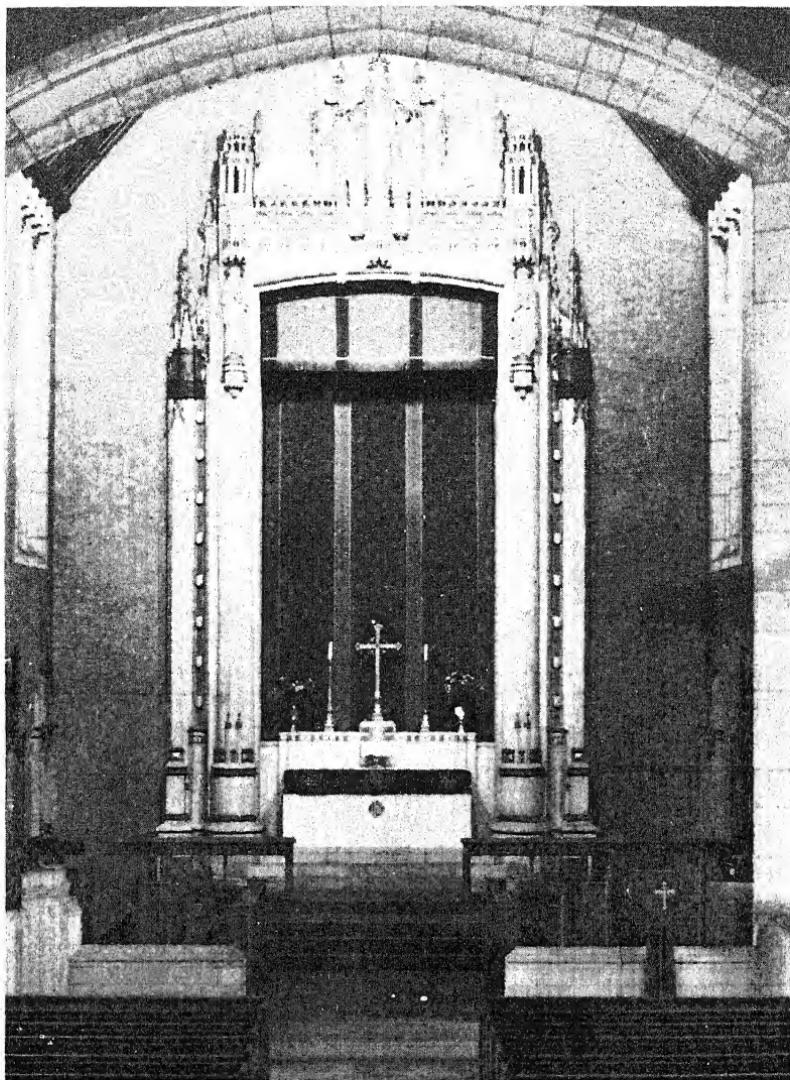
Saint Paul's Church, York, Pennsylvania  
Colonial (Georgian)

be located in the space before the sanctuary. (It is said, that *chancel* choirs came to be thus located only after the Tractarian Movement in England. Original plans in *all* styles placed the choir usually in the west gallery.)

The proper *furnishing* of a normal chancel requires the following: Altar, pulpit, lectern, stalls. To these *may* be added a font



The Chapel, Muhlenberg College, Allentown, Pennsylvania  
Gothic. Choir and sanctuary. Stone altar, carved wooden reredos with painted  
panels depicting the *Te Deum*



Christ Church, Hazelton, Pennsylvania

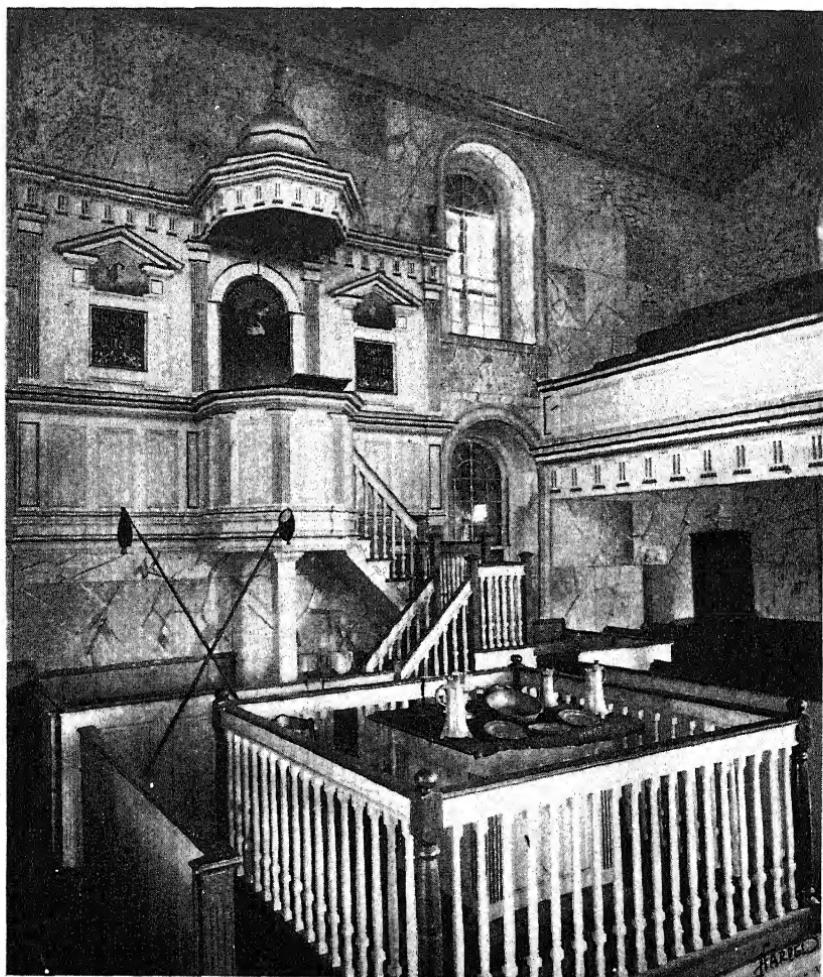
Gothic, parish church. Choir and sanctuary. A well appointed altar with all furnishings properly located. Note the throne for the altar Cross and the very harmonious use of the dossal

and a prayer or litany desk. The arrangement or location of these various articles, the altar excluded of course, will be somewhat dependent upon the style of the architecture of the building.



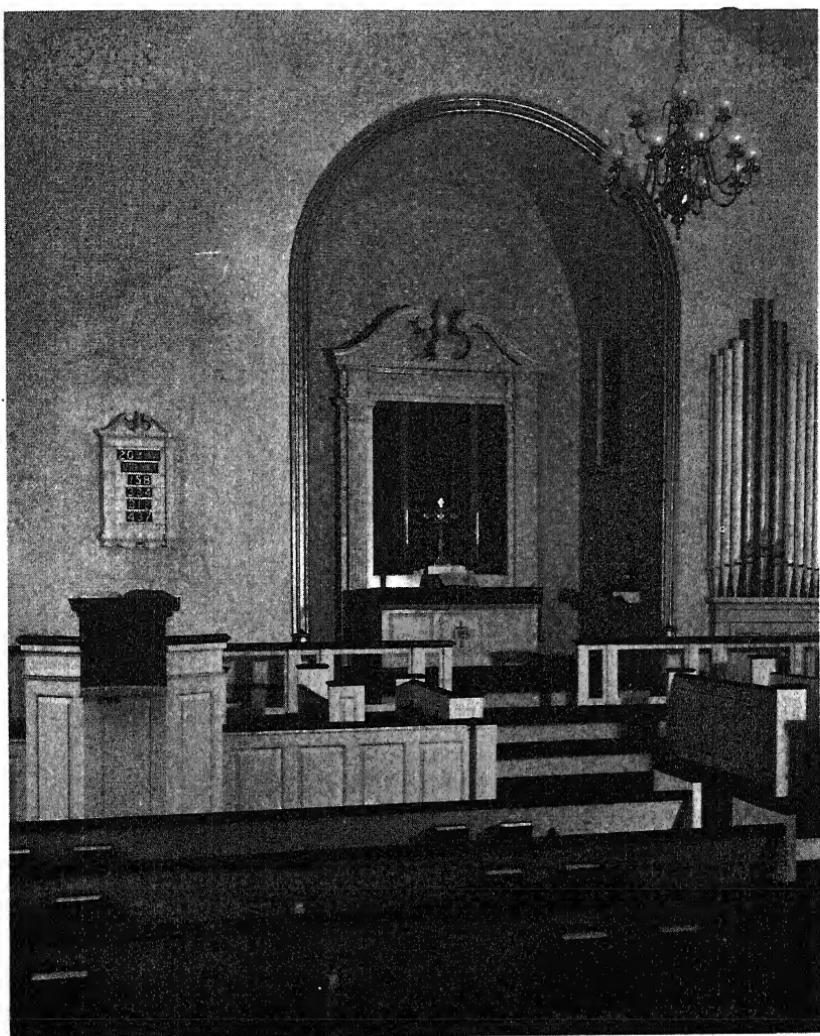
Church of the Holy Trinity, Buffalo, New York

Gothic. A very spacious chancel, with chancel choir and wide and comparatively shallow sanctuary. Marble altar and reredos, panels embellished with bronze symbols. Bronze and wood pulpit. Bronze angel lectern. Bronze angel font. The font is badly located. An altar decoration such as here shown should never be used; nor should offering plates rest upon the mensa

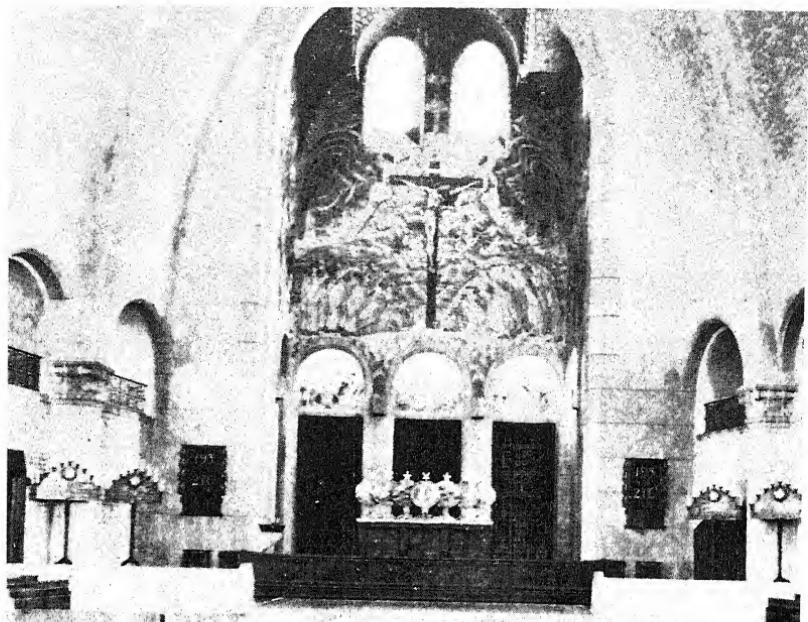


Bindnagle Church, near Palmyra, Pennsylvania

An unspoiled early American Colonial interior of great interest. The little altar enclosure is quite typical, also the wine-glass pulpit with its steps. Note the decorations—the panel back of the pulpit and the ceiling of the sounding-board contain paintings which are surprisingly well done



Saint Paul's Church, Millersville, Pennsylvania  
American Colonial. This is the result of a renovation and an eloquent witness to  
what interested research, good knowledge, and harmonious taste can accomplish

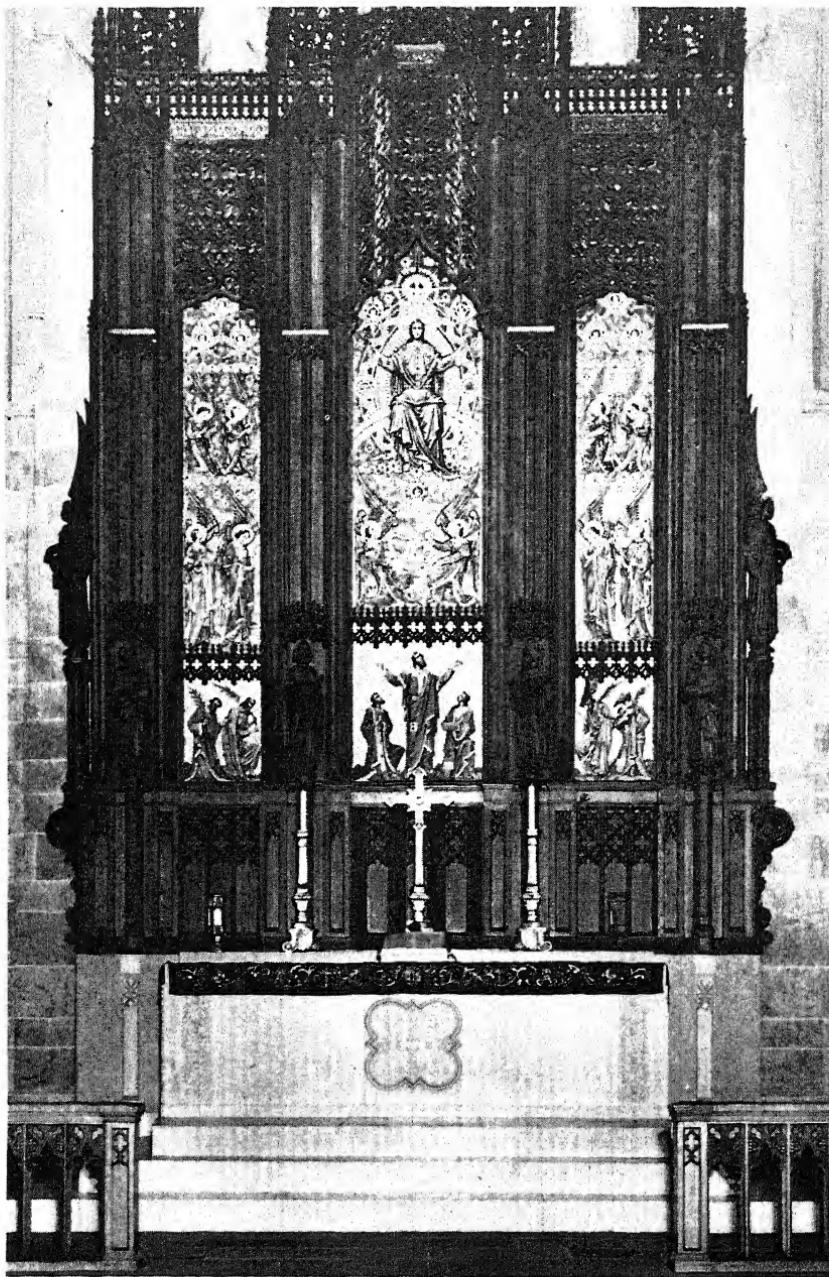


Engelbrekts Church, Stockholm, Sweden  
Modern Swedish



Högalids Church, Stockholm, Sweden  
Modern Swedish





The Chapel, Muhlenberg College, Allentown Pennsylvania  
Stone altar, correctly appointed. Beautifully carved wooden reredos, with paintings in the panels depicting the *Te Deum*—Gothic

### III

## The Altar

THE sanctuary and the altar, crowning the sanctuary, are the most important part of the church, the Holy of Holies, the unique place of adoration, worship, grace, and ministration. Because of this the altar or communion table will exhibit the finest spirit of devotional art the church is capable of producing, for this is the chief and most honored article in the House of God.

Naturally the design of the altar will depend on the general style of architecture employed for the building. But it will be the jewel for which its surroundings are the setting, and the inspiration and guide in the furnishing of the entire chancel and its embellishment.

One thing above all is an absolute requisite in planning the chancel and all it contains, this is churchly appreciation and harmony. (And it may be affirmed, that this also holds good in the planning of a church.) It is not impossible to reach and maintain a harmony which of itself exhibits thoughtful, studied care, and makes the results an inspiration, even though the funds available for the purpose are limited. The manifest duty *in any case* is to consult with competent and trustworthy designers and craftsmen, *and to be open to the advice and suggestions of those from whom one may learn.*

Altars are designed to resemble either a *table* or a *tomb*. Both of these styles have both ancient and great historic precedent. The table-like form is the older. This derives from the table in the Upper Room about which Our Blessed Lord and His disciples gathered that night in which He was betrayed, and when and where He instituted the Holy Supper.

The tomb-like form results from the early Church's worship in the catacombs. Here the custom was to use the top slab of the tomb of a martyr or of some other holy person as an altar, or to build an altar over the grave of such a person. The former of these tomb-altars was completely enclosed; that of the latter was built by resting a slab upon four or more stone posts (col-

umns) and therefore was open under the slab or mensa. There is also connected symbolism with the tomb-like form in relating this to the grave of Our Lord.

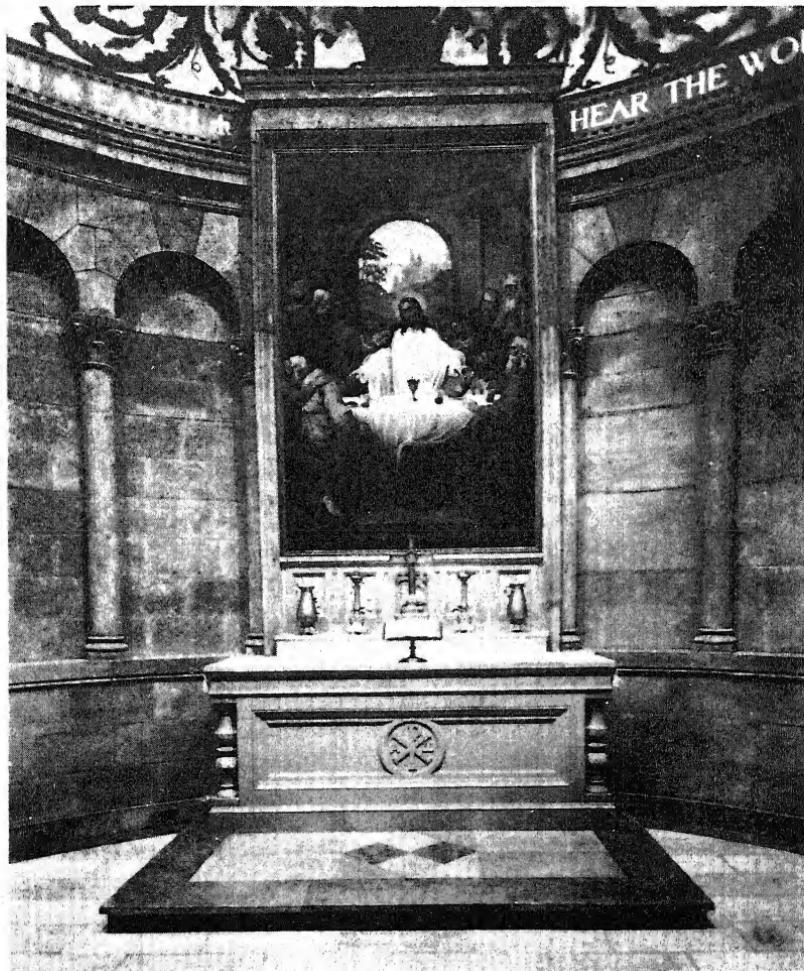
The flat top of the altar is known as the *mensa*, table. The correct location of the altar is in the eastern end of the church (See above page 29). The recess or part of the chancel in which the



The Church of the Trinity, Norristown, Pennsylvania  
Marble tomb altar. Marble reredos—two retabiles, throne for the Cross and canopy over it. Mosaic panels and wall above. A correctly dressed altar—Renaissance

altar is built is called the *sanctuary*, in Romanesque buildings, also the *apse*.

The altar should be elevated three steps above the level of the floor of the chancel. This is symbolic of the Holy Trinity and of the three group expressions in the confession of the Faith of the



The First Church, Carlisle, Pennsylvania

Stone tomb altar resting on ornamented stone predella; retable and throne. The chastely simple reredos carries an altar-piece—a painting of much beauty. All furnishings are placed correctly.—Romanesque: here the simplicity of the apse is accentuated

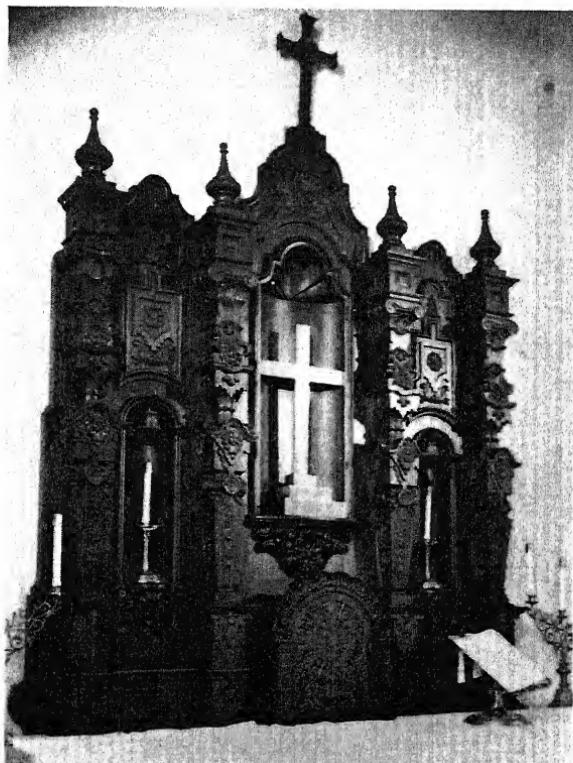


Trinity Church, Fort Wayne, Indiana

Stone altar, wood reredos, painted panels. Note the extension of the top of the reredos in the form of a tester and the riddels at the sides. Sacramental lights are placed on the mensa on two "stoles" which extend over the super-frontal—Gothic

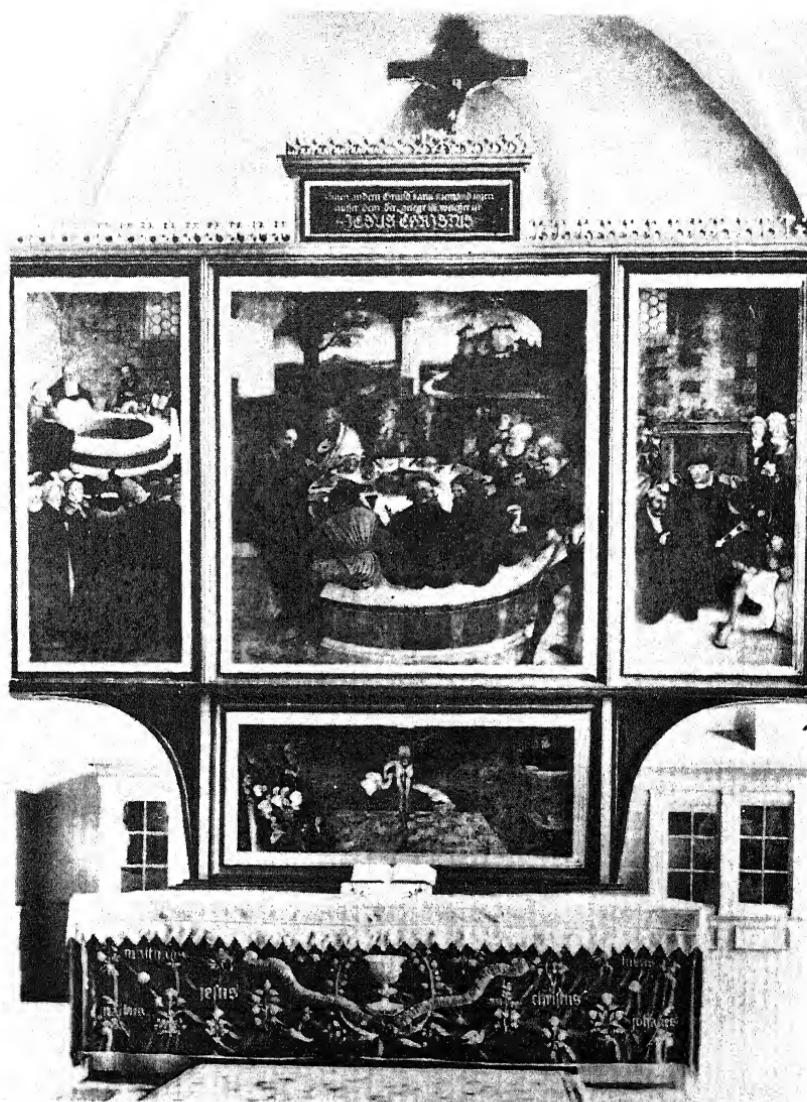
Creed. These steps should be of a medium height (six inches is normal) and the treads deep enough to be used without danger of slipping or tripping. The topmost step is deepened to form the altar platform or altar level proper. It is called the *predella* or *footpace*. This should measure at least three feet from the edge of the step to the base of the altar, and should extend on either side of the altar at least eighteen inches from the altar base to the edge of the step. This space should be ample to permit free movement of the ministrant.

The most ancient and best practice is *not* to carpet the chancel. Chancel steps are *never* carpeted, nor are the altar steps or



Saint Mark's Church, Cuero, Texas

The interest in this altar is particularly in its reredos, which is in the Spanish Mission style (Renaissance). An unusual feature is a tabernacle in which the sacramental vessels are kept. The altar itself is stone



The famous Cranach altar paintings embellish the reredos of this altar in the Town Church, Wittenberg, where Luther preached. The upper panels depict the *three* sacraments: left, Baptism; center, The Lord's Supper; right, Confession. The panel immediately back of the mensa depicts Luther preaching the Everlasting Gospel. Note the magnificent embroidery of the frontal and the very ornamental fair linen (!)

the footpace. If the chancel cannot be paved with tile or the various steps made of stone, hardwood flooring and steps will prove very durable, and can be kept in excellent condition and perfectly clean quite easily. When there is a chancel choir, the aisle leading between the choir stalls to the sanctuary steps, *may* be covered through the center with a runner of good design and material: it should *not* cover the entire aisle. It must be securely fastened.

The altar steps should not be carpeted, nor should a strip of



Engelbrekts Church, Stockholm, Sweden

The circular "discs" appearing at the back of the mensa are seven, hand-wrought, silver shields—much in the nature of candle shields. They symbolize in their design the Seven Churches

carpet or a rug be run up the center of them. A small rug *may* be placed on the footpace immediately before the altar: it should not cover the footpace. It must be securely fastened. If placed on a stone or tile footpace the rug should be lined with good non-slip material.



The altar and apse of the Lund Cathedral, Sweden  
Much of the ancient beauty and charm of this very old cathedral is retained in the altar, reredos, and decorations of the apse

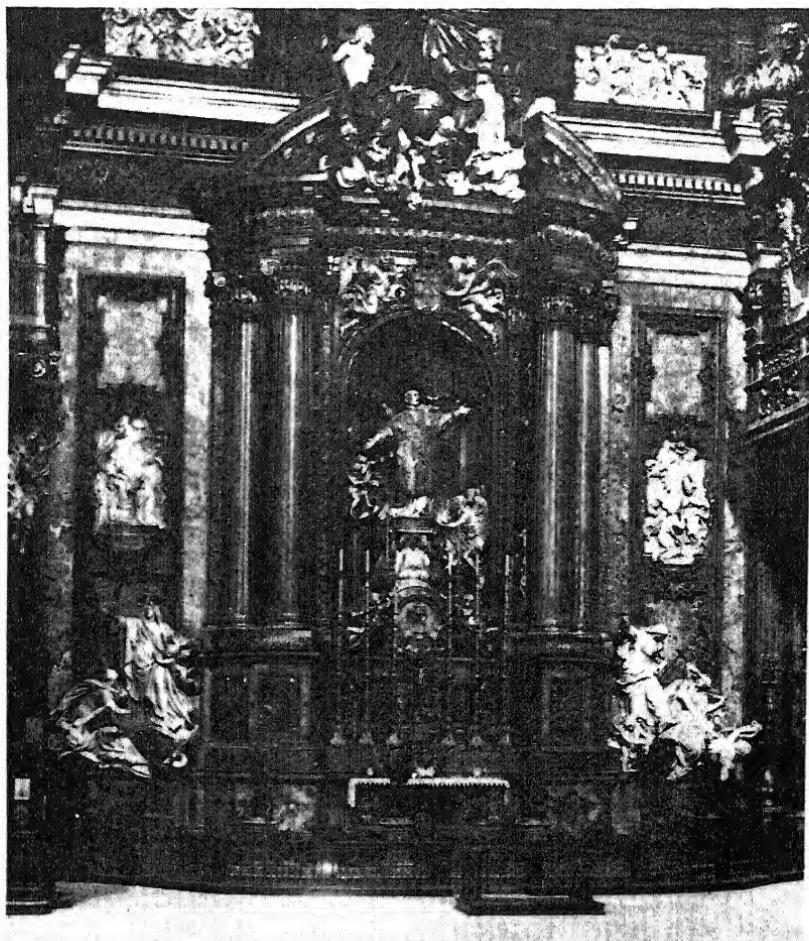
The *dimensions* of the altar will be governed somewhat by the extent of the space where it is to be placed. It should not be necessary to say, that such space should be ample; but too much is as objectionable as too little. The normal dimensions of an altar are: length of mensa (that is, north-south) six feet; depth (that is east-west) twenty-four to thirty inches; height (front edge of mensa to floor) thirty-six to thirty-nine inches. Anything above the latter height will be unhandily high for ministrations by a person of average height.

An overly long altar is as incongruous in appearance and for utility as a very small one. Actually the dimensions noted are derived from an average size tomb, and are so noted in old "directories."

The *materials* of which the altar is built are wood, stone, or marble. It may be embellished with appropriate carvings or mosaics, but these should never be for ornamentation only, nor should they be garish or flamboyant. It is not harmonious or for that matter, good taste to attach metal ornaments to the panels in the front of the altar (or of the reredos), as, for example, one of the sacred monograms or a symbol of the Holy Trinity. Such a use should be discouraged. Metal has other good and perfectly proper uses at other places.

*Five small crosses* should be carved in the top of the mensa: one in each of the four corners, three inches in from either edge, and the fifth in the immediate center of the mensa. These crosses may be either the Roman or the Maltese cross. They symbolize the five wounds of Our Lord.

The reredos of the altar is an architectural development. It is the wall or screen back of and directly attached to the altar, and usually is built of the same material. It is beautified with symbolic carvings, mosaics, or other appropriate ornamentation. A good and worthwhile painting depicting one of the events in Our Lord's life, or related to the life of the saint whose name the church carries, may be placed in the center panel of the reredos; *but* it should be well done. The carvings and panels of wooden altars and reredoses are sometimes decorated in polychrome, that is, various colors and gold are applied tastily and harmoniously to "illuminate" what otherwise would be an unrelieved surface.



The Gesù, Rome

An example of the over-ornamentation of the Baroque style

However, an essential here is artistic, well-informed taste and craftsmanship. A reredos offers rich opportunity for the embellishment of the sanctuary: its eloquent beauties will add loveliness to the sanctuary and certainly will be inspiring to the gaze of the worshipers.

The *retable* is the small shelf rising immediately back of the altar, attached to or built as part of the reredos. Its base rests upon the extreme back of the altar mensa. Sometimes it is called

a *gradine*, little step. There may be one or more. They are there for a definite purpose, as the proper place for certain of the altar furnishings.

Centering in the retable or retables is the *throne*, which is built somewhat higher than the retable or retables and extends an inch or two forward of the front of the retable over the mensa. This is intended for the altar crucifix or cross. A throne, *not* a "tabernacle," is the only proper use on the altar of an evangelical church.

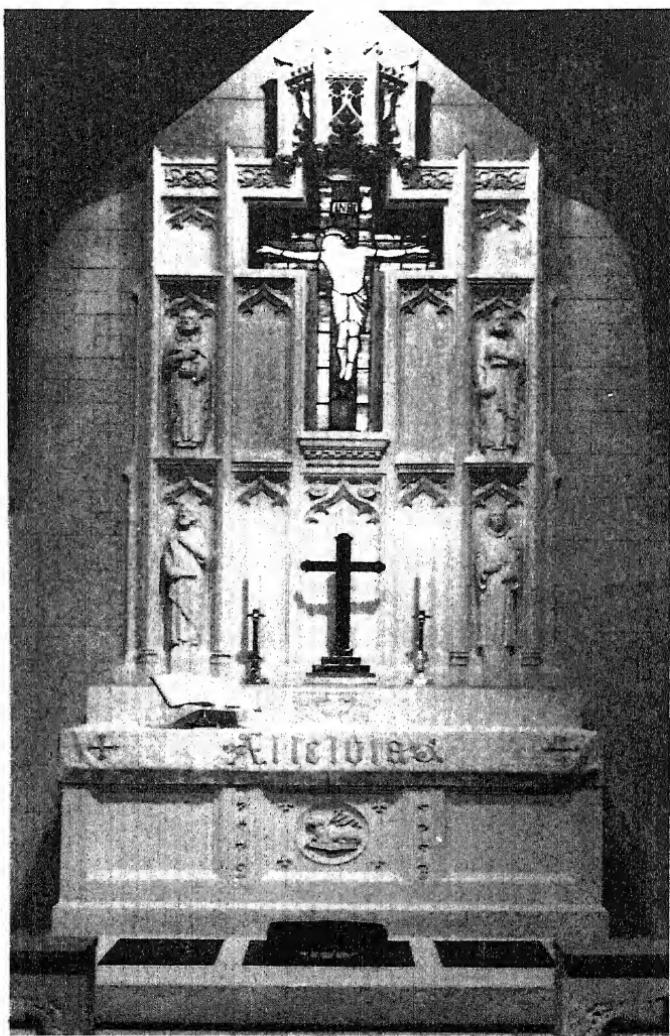
The front of the throne may be ornamented with appropriate carving or mosaic work. The riser of the retable should not be ornamented. This space, especially when a throne is not provided, is sometimes decorated with "Holy Holy Holy" or "Sanctus Sanctus Sanctus," painted or carved in the panels. This is not good usage, nor particularly good taste, for frequently the super-frontal carries the same ornamentation. The super-frontal is the place for such ornamentation.

When it is impossible to provide a proper reredos for the altar, it is customary to attach a hanging of silk, or brocade, or tapestry to the wall back of the altar. Such a hanging is named a *dossal*, and is to be classed as an altar *parament*. Whatever the material it should be durable and woven in an ecclesiastical or symbolic design, harmonious to the place of its use.

If there are altar *antependia* of the liturgical colors, the dossal likewise should be in those colors, and its use should vary as appointed.

If colored paraments are not used, the dossal may (will) remain unchanged. Under this circumstance the dominating color in this parament should be the ecclesiastical red or green. A permanent dossal may be used, that is one that is not affected by rubrical change, when the hanging has been designed, woven, and embellished strictly for this purpose. The fact that it is to be a permanent hanging, that it will be used throughout all of the seasons of the Church Year, perhaps also in connection with the altar paraments which do vary, must be kept in mind when it is designed.

If there is no altar crucifix or cross, the dossal should be embroidered in its center with a well designed cross. Its rather broad

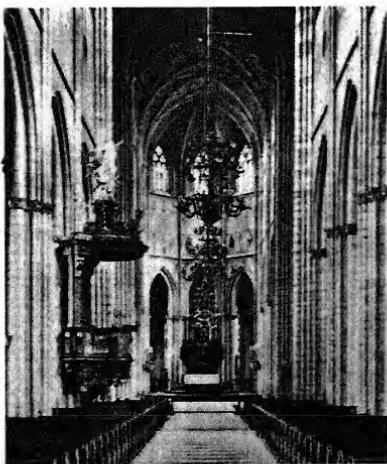


Saint John's Church, Melrose Park, Pennsylvania  
The unique feature of this altar reredos is the use of a  
stained glass window as an altar-piece

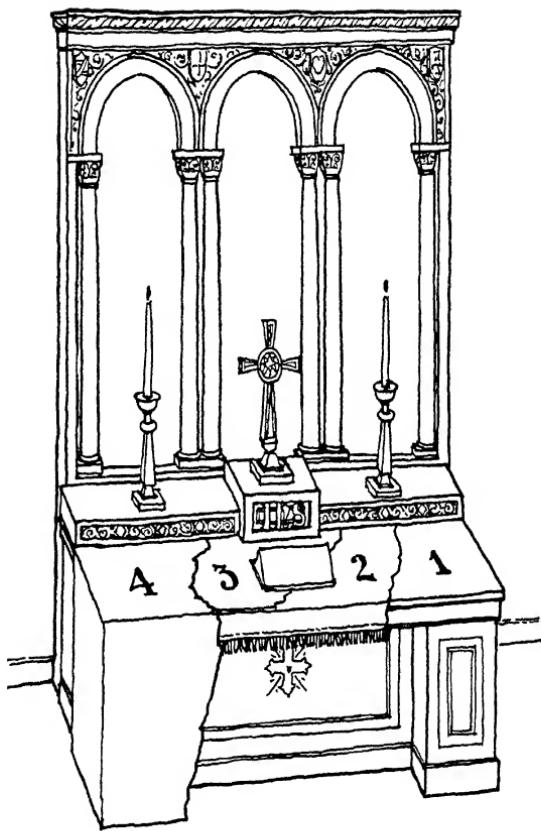
and long surface can well be broken, harmoniously, with galloons attached from top to bottom along the sides. It may also be provided with a short overhang at the top, finished with a neat fringe: the bottom of the dossal also should be finished with fringe. The parament should not fall lower than the back edge of the mensa.

If there is an altar crucifix or cross, the broad space of the dossal should not be ornamented with a cross: other appropriate symbolism in the form of a decorative medallion would be used.

In addition to the dossal a narrow curtain or hanging may be placed at each end of the altar. These are not hung flat against the wall, but outward at an angle. Their top is even with the top of the dossal; they fall to the floor of the footpace. These hangings or paraments are called *riddels*. They are utilitarian as well as ornamental, as they serve to cut off draughts from swirling around the altar lights. Riddels should be made of the same material and design as the dossal, and should be finished at the top and the bottom in the same way. Permanent dossals and riddels should be lined: this will add to their durability of wear and stability in hanging.



Interior of the Cathedral, Uppsala, Sweden



#### Furnishing the Altar

Altar Cross; sacramental lights; book-rest

1—Cere cloth

2—The second cloth with parament attached

3—The fair linen

4—The dust or protector cloth

## IV

### Furnishing the Altar

THE mensa is covered first with a cloth made of heavy linen, which has been treated with wax to make it resistant to dampness. This is called the *cere* (wax) *cloth*. It is slightly smaller than the exact size of the mensa in length and depth. This wax-treated cloth is a requisite when the mensa is made of stone. If however the mensa is made of wood, an untreated heavy linen cloth will serve this protective purpose.

When an altar parament is used, no matter what its style may be, full length frontal, or super-frontal, or an antependium, the parament should be attached to a heavy linen cloth the exact size of the mensa. It is not necessary, nor is it good or proper

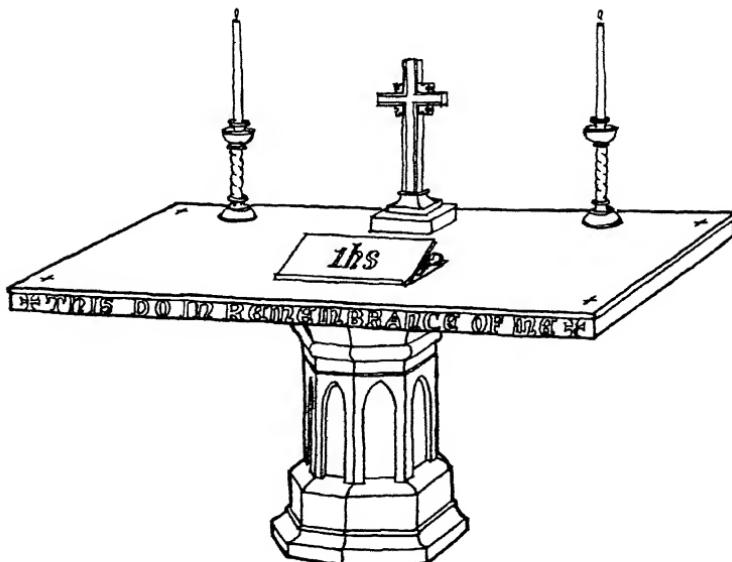


Table-form altar, showing allowable furnishings. The fair linen is not illustrated in order to show the location of crosses incised on the mensa—the fifth cross would be in the exact center of the mensa

usage, to cover the mensa with the material of which the parament is made, nor to run the parament to the back of the mensa. This linen cloth, neatly hemmed, with the parament attached to one of the longer edges, is the *second* cloth placed upon the altar. When an altar parament is not used, such a linen cloth should be placed over the cere cloth as a protector.

(If such a cloth is used with the altar parament attached to it, a *third* cloth, also of heavy linen, neatly hemmed, and the exact size of the mensa, *may* be placed upon the altar. This is permissible but not an absolute requisite.)

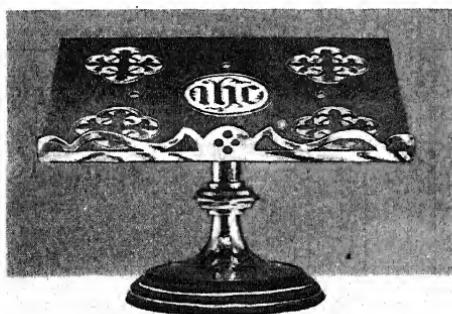
The last cloth to be placed upon the mensa is the *altar cloth* or *fair linen*. This cloth is known uniquely as the "Altar Cloth;" rubrically it is named the "Fair Linen." The first of these names is related to the cloth which covered the table at the time of the Institution of the Holy Supper. The second is related to the winding-sheet used in the entombment of Our Lord at His Burial.

According to the *General Rubrics* of *The Common Service Book* the fair linen may extend over the front edge of the altar along its entire length no more than a hand's breadth, and over the ends of the altar a third or two-thirds of the distance from the edge of the mensa to the floor. (See *General Rubrics, The Common Service Book*, Text edition, p. 489).

It is not improper to make this cloth the exact width of the depth of the mensa: thus it would cover the mensa from the front edge only to the back. In this case it should not fall more than a third of the distance to the floor at the ends of the altar. (See below, Altar Linens, page 109.) It is not proper and far from good usage to attach lace to the front edge and ends of the fair linen.

When the altar is not in use, that is after the services of the day are over or during the week when there is no service, the mensa may be covered with a *fourth* cloth. This is known as the *protector cloth* or *dust cloth*. Two styles of this cloth are good usage. The first covers the mensa and extends down over the front and sides sufficiently to cover entirely both the fair linen and a super-frontal. The second is made to fit over the entire mensa and to drop front and sides to the floor, exactly like a cloth case. The seams of this should be piped with material in ecclesi-

astical red. Either cloth should be made of a durable and if possible dust-proof material. The usual color is a real green, but a deep blue may be used. Either cloth may be embroidered with a red cross in the front center. Various materials are recommended for this cloth, such as rep and sateen; even a heavy unbleached muslin will serve but this would have to be dyed to meet the color requirement. The other cloths are *not* removed from the mensa before putting the protector cloth in place. It of course would be removed in ample time before the altar would be needed for service or other use.



A brass missal stand

*A missal stand or altar desk* is placed upon the fair linen. This desk may be made of brass or bronze, or wood. It should not be made of a baser metal and, for example, silver plated. Its *correct* location on the altar when used during Divine Worship, except when the Holy Sacra-

ment is celebrated, is *front edge center* of the mensa, with the desk's front edge paralleling the edge of the altar. Thus it is exactly where it is needed by the ministrant when conducting

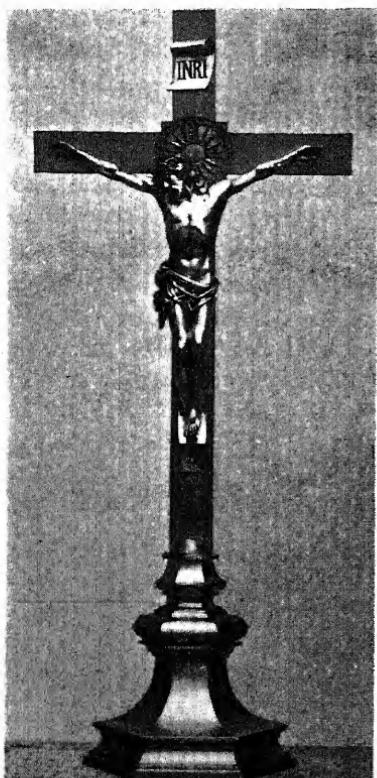


A bronze book-rest

Divine Worship. During the Celebration of the Holy Sacrament it is located on the Gospel side of the mensa immediately beyond the edge of the corporal: it is placed at an angle toward the ministrant. The missal stand is the only "furnishing" in addition to the sacramental vessels which is customarily placed upon the mensa. (For possible exceptions, see below).

The *altar book*, The Liturgy, is placed upon this stand. When it is not the custom to read the liturgical lessons from the altar book, an altar Bible may also be placed upon the missal stand. However such a Bible must be of convenient size and of very legible type face: one without cross references or other so-called "helps" is desirable.

The altar book, the Bible, the service books used by the minister should be bound in ecclesiastical red. Red morocco leather is the best material for this purpose.

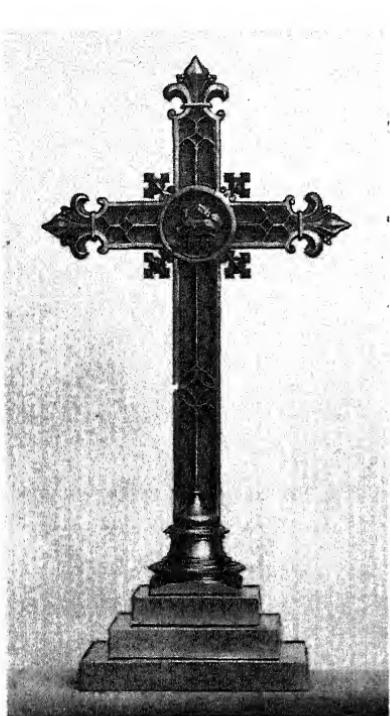


A brass crucifix

At the Celebration of Holy Communion the missal stand is moved to the north or Gospel side of the mensa, beyond the edge of the corporal, and the sacramental vessels are placed upon the corporal in the center of the mensa. The corporal is laid immediately upon the fair linen. (See below, page 110).

Established and proper usage is not to place any furnishing other than the sacramental vessels and the missal stand upon the mensa. There is however a permissible exception. When the altar is not built with a reredos or retable, that is, when it stands alone some short distance forward of the east wall, the altar crucifix or cross and the

two *sacramental lights*, one on either side of the crucifix or cross, may be placed directly upon the fair linen on the mensa. Vases filled with flowers (or without) and (or) offering plates *are never placed upon the mensa.*



Bronze altar cross

Another "style" of so-called crucifix has been provided by the "trade," upon which the figure of Our Lord is shown dressed in Mass vestments, with a golden crown upon His head, back of which is a glory or nimbus. This is intended to symbolize the Glorious and Ever-regnant Lord who is the triumphant King of kings. Naturally the symbolism is quite attractive, and some of these so-called crucifixes are very good looking!—but a figure so dressed, especially that of Our Lord, seems to be something of a planned use, and out of place, out of harmony with the great redemptive Fact and with the Holy Supper, *and on an evangelical altar*. Of course it represents, no doubt, an effort to provide a crucifix which is the opposite to

The *altar crucifix* or *cross* is placed upon the throne. If a throne has not been provided it is placed at the center of the retable. On either side of the crucifix or cross is the place on the retable for the *sacramental lights*.

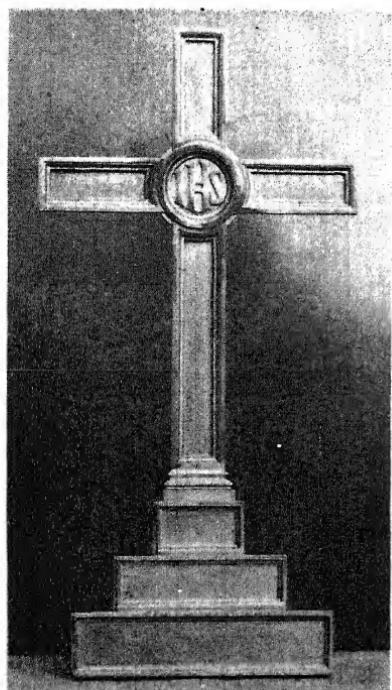
Either a crucifix, that is, a cross bearing the figure of the crucified Lord, or a simple cross (unfortunately, and wrongly, sometimes spoken of as an "empty cross"!) is a proper use. The choice will probably be the result of personal predilections or inherited preferences. The crucifix is symbolic of the Fact of Our Lord's sacrifice for us and of our redemption; the simple cross symbolizes His complete victory—the Risen and Ever-living Lord.



Altar cross, candlestick, vase designed by T. Norman Mansell. The material to be used is wood, polychromed. The design was inspired by an ancient Icelandic paten which has been reproduced in the medallion at the cross-arms

gruesome, as so many seem to regard the proper crucifix. But after all *that* represents and recalls the tremendous fact, and looked upon with devotion one is first awed, then moved to adoration, and then certainly to self-consecration . . . with never a thought of "gruesomeness"!

The crucifix or cross is made of metal or wood. The figure should be carved out of a piece of ivory, never molded out of plaster or some other composition. Sometimes the figure is made of sterling silver, which is the most fitting use of all.

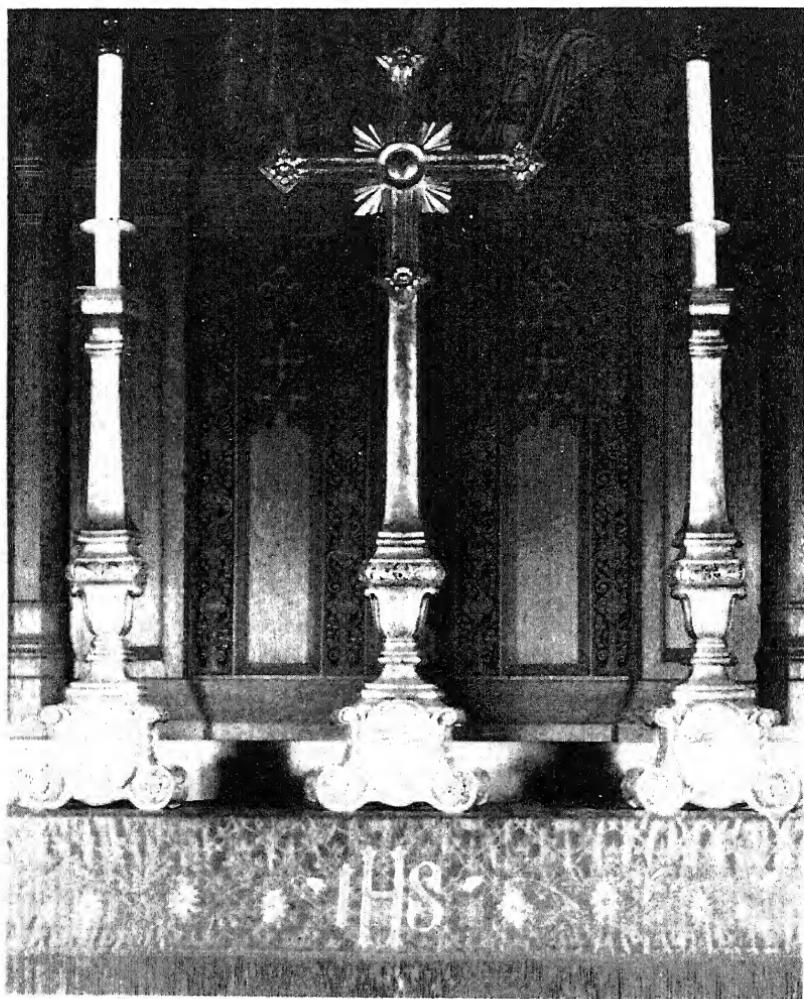


A simple, chaste, brass altar cross

The metal of the cross itself may be brass, bronze, iron, silver, or gold—not silver or gold plating on a baser metal. Brass crosses are carefully lacquered; bronze or iron may be brushed or hand polished to bring out contrasting light effects in the decoration or tooling. Very lovely crosses have been made of wrought iron, likewise of fine, well seasoned hardwood. The last may be decorated in polychrome. Naturally the companion pieces to the crucifix or cross, the candlesticks, vases, should be made of the same material.

Two altar candles are the normal use; rubrically these are the only required lights. These are called the *sacramental* or *Gospel lights*. They should never be regarded merely as altar ornaments, but should be used. There is nothing quite so incongruous as to see candles upon the altar, conveying the symbolism of Our Lord the Light of the world, and behold them *not* lighted. Further genuine candles should be used and no imitation, whether gas or electric, no matter how "clever" it may be. Candles made of pure beeswax, yellow or

unbleached, or made of at least fifty per cent beeswax are to be preferred; but if these cannot be obtained stearic candles may be used. Unfortunately beeswax candles warp out of shape and tend to bend over in warm weather, or in moist climates. Under such conditions use of candles made of other good materials is sensible.



The cross and sacramental lights on the altar of the Muhlenberg College Chapel.  
They are carved wood, gilded. Note the candle-burners

Metal or glass *candle burners*, small hoods with an opening at the top through which the wick protrudes and fitting over the top of the candle, will be found to be very useful. These prevent gutting when drafts tend to blow the candle-flame about.

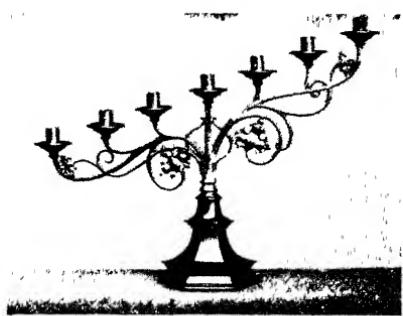
Use of more than two candles on an altar is purely a matter of choice. Use of too many is worse than the use of none at all! A combination of two large single sticks (sacramental lights) and two five-or seven-branched lights of smaller size and utilizing

smaller candles is both proper and attractive—but this only if there is ample room on the retable to accommodate them without crowding. The branched lights are spoken of as *Office Lights*, sometimes *Vesper Lights*.

It should be remembered, that the two sacramental or Gospel lights are all that may be said to be required symbolically. These as already noted, symbolize Our Lord the Light of the world, the glory of His Gospel, and also His two Natures, the Divine and the Human.

Use of office lights is a quite ancient one. It came into being as utilitarian, because light was needed on and about the altar; then in contrast to the "greater" lights which were used only at the celebration of the Holy Sacrament, or (and) when the Gospel was read. Lights additional to these must be regarded as ornamental rather than symbolic.

On the gradine of some large altars three large single sticks have been placed to either side of the crucifix or cross. The sym-



Seven-branched lights—brass



Three-branched lights—brass

bolism here of the number of perfection, seven, is considered completed when the crucifix or cross is reckoned as the seventh,



Single candle stick—brass

as symbolizing the perfect Light. Such candles must not be considered as being sacramental lights but only as altar lights. To provide a correct usage under such an arrangement, *two additional* lights should be placed directly to either side of the crucifix or cross. They would be placed on the fair linen, but not on the corporal. They should be placed and used only at the time of a celebration of the Holy Sacrament. The altar lights would be lighted at every service; branched lights would not be required.



Vase, engraved—brass

*Vases* may be placed on the gradine provided they are filled with *real* flowers. Empty vases should never remain on the gradine, but should be kept in a convenient and fit place against their proper use. Flower-filled vases should *not* be placed between the *sacramental* lights and the crucifix or cross; they may be placed between the *altar* lights, when these are six in number. The normal place is at each end of the gradine.

Flowers should not be allowed to remain and wither in the vases, but should be removed and disposed of immediately after the services. The effort should be made to fill the vases with flowers which

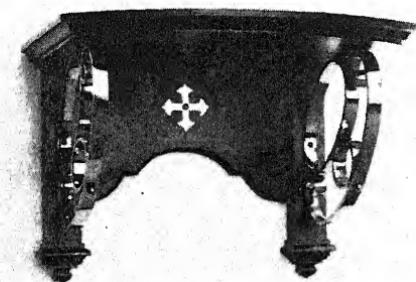
in variety and color will harmonize with the place where, and the time when, they are being used, and which also will not clash with the color of the paraments. Not all flowers are fit for this use. Let it be emphasized once more, never use any that are arti-

ficial, no matter how "natural" or "pretty" they may look.

A *super frontal*, or *frontal*, or *antependium* in the color of the day or season may be used on the altar. This is placed over the cere cloth and under the fair linen, and no matter what its style, hangs over the front edge of the mensa (See pages 122 ff).

A small *bracket* is fastened to the wall of the sanctuary (the east wall, if at all possible) to the south of but conveniently near

the altar. This is called the *sanctuary bracket*. It may be made of stone (certainly that if the altar is stone), or of wood, or of wood and metal. Its decoration or carving should be simple and harmonize with the surroundings. This bracket is used to hold the alms plates and bason. Here these plates should be placed before



Sanctuary bracket—wood and brass

and *after* use, and not upon the mensa.

*Offering* or *alms plates* may be made of wood or of metal. The most serviceable are made of brass. They may be suitably ornamented. When necessity requires, such plates can be relacquered at modest expense. Silver plated plates are not recommended: they tarnish very quickly and show immediately the smudgey marks of handling.



Offering plate—brass

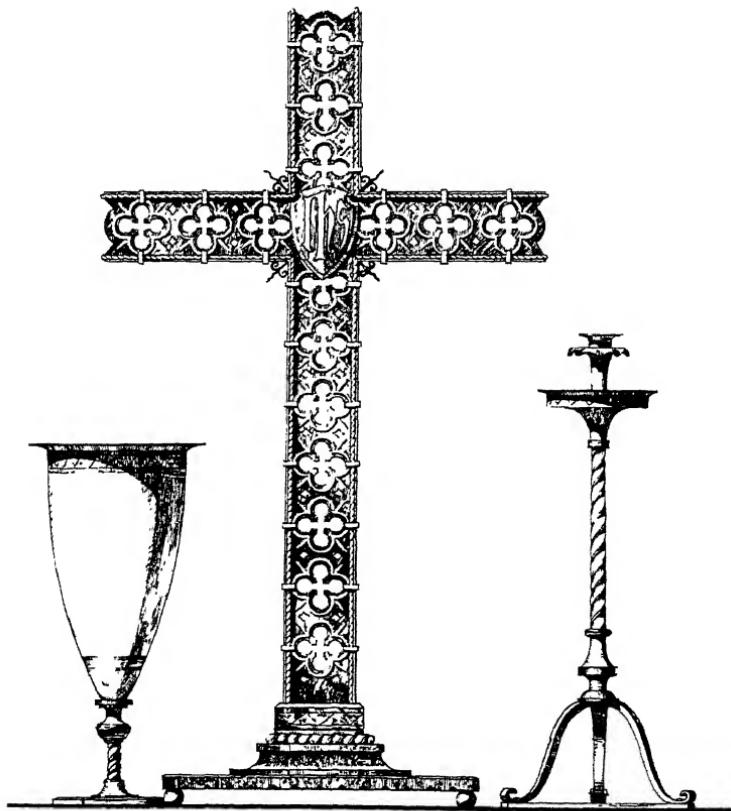
The alms bason in which the minister or server receives the offering plates at the chancel step and carries them to the altar for blessing, should be provided in

the same material as the plates. It may be suitably ornamented. Plates of wood and a bason of brass are not the best usage.

Small felt or silk or velvet covered pads in the liturgical color of the day or season, the size of the bottom of the plates and of the basin, should be provided for them. These pads may be used without any ornamentation, or they may be embroidered in simple design: sometimes ornamentation is impressed upon them, particularly when the material is a heavy velvet.

*Clergy stalls or chairs*—the oldest and best rule is, that these be *not* located *in the sanctuary*; nor should there be a rail separating it from the rest of the chancel.

This is the correct usage, therefore the ideal; but necessities enter here which must be considered. For example, there are the



Altar cross, candlestick, vase—wrought-iron, polychromed. Designed by T. Norman Mansell. A set of these furnishings is used on the altar of the Chapel of the Church House, New York

limitation of chancel (sanctuary) space; style of architecture; perhaps other reasons which are strictly local. The simplest and best procedure would be: if the space does not permit a more correct location, do not locate a stall or chair *near* the altar, nor against the wall at either side of the altar.

Then, as to the rail: here again one faces necessity. A rail will be a convenience when communicants kneel for the reception of the sacred elements; or at a confirmation; or at a wedding; or at an ordination. But there should not be a rail! The problem has been solved both fittingly and successfully in this manner. A rail is built in short sections, mounted on firm, stable standards; the sections are made to fit end to end firmly. These then are brought in before the service, put in place, securely fitted together; then after use removed.

When communicants kneel, a kneeling pad fitted to the sanctuary step, is, though not a necessity, a help.



A very old Swedish Processional Cross. Silver, encrusted with precious and semi-precious stones



Interior of the Castle Church, Wittenberg, showing the altar, ambulatory, font, prayer-desk or lectern, and the pulpit. At the foot of the pulpit is Luther's tomb. The interior is a restoration—Gothic

# V

## The Pulpit

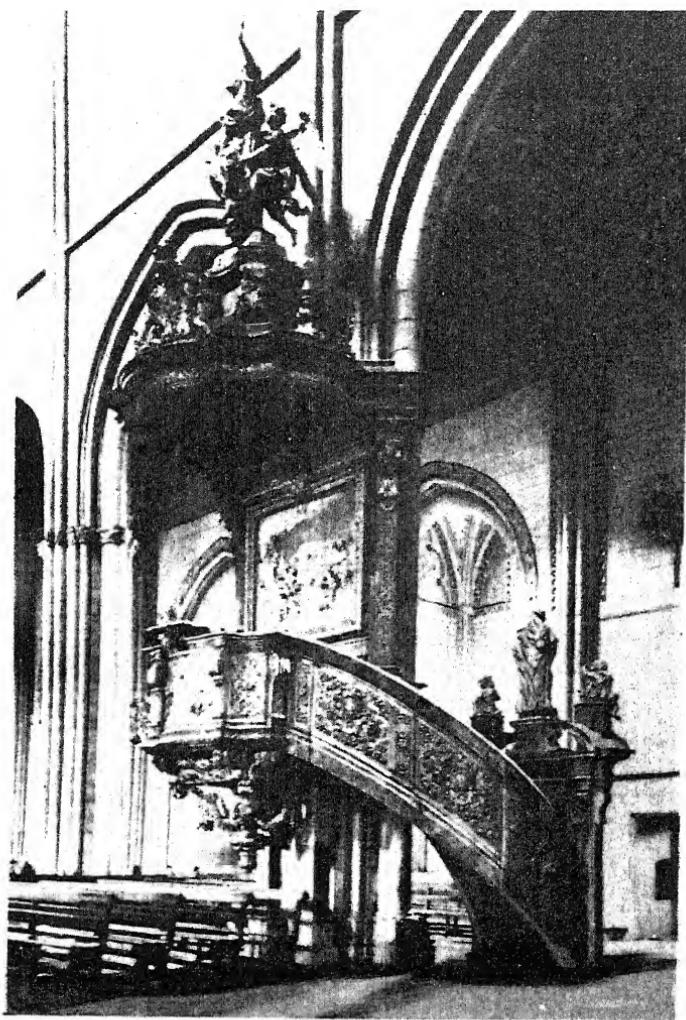
ANCIENTLY, and in many large churches and in cathedrals, to this day, the pulpit was placed in the nave some distance from the chancel. There was a double purpose in this: to bring the preacher right into the midst of his congregation, and to make it possible for the majority of people in the church to see and hear the preacher.

The pulpit was constructed in such a fashion that it could be moved to another place if that were thought more advantageous. Latterly the pulpit has become a fixture in the chancel, finding a definite place, and being built there to stay. This usually is on the south side when the church is orientated, but there is no hard and fast rule about this, even when there is no lectern.

As its purpose will only be well served when the congregation is able to hear the preacher clearly, the location of the pulpit should be studied carefully, so that the acoustics will be as perfect as possible, and view of the pulpit unobstructed. It should be elevated above the chancel level, and its style of design should harmonize with its surroundings. It should not obstruct the view of or toward the altar, and therefore should not be built into the "altar platform" as, unfortunately, is sometimes the case, but to one side of the altar recess. There is a distinct advantage in having a wall back of it: this will act in the nature of a sounding-board and throw forward the speaker's voice.

The pulpit may be built of wood, metal, or stone. It affords good opportunity for symbolic embellishment. Its design should be in harmony with the architectural style of the church, particularly with that of the chancel, taking its inspiration from the altar. Its dimensions should be those of utility and comfort, but bigness should be avoided as much as littleness or a cramped appearance.

A small, adjustable desk of wood or metal (metal, when the pulpit is built of metal or stone) large enough to hold a Bible of legible type and a manuscript is requisite. There should also be a serviceable light as unobtrusive in design as possible, but one

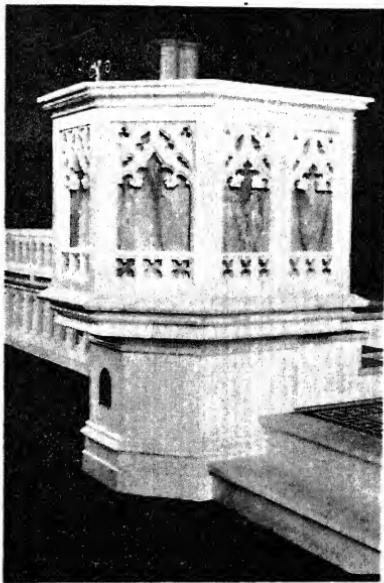


The pulpit in the Cathedral, Uppsala, Sweden—Renaissance  
At the foot of the pulpit is the tomb of Archbishop Söderblom

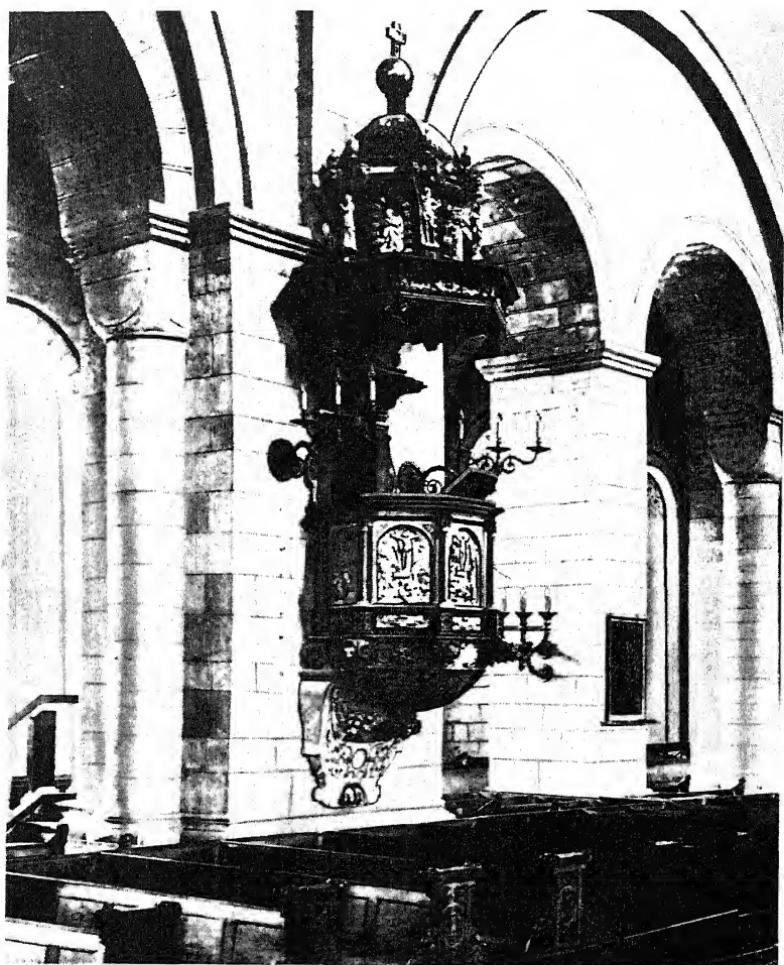
which will serve the preacher and not throw a trying glare into the eyes of those looking toward the pulpit. The long, cylindrical fixture which at times is fixed to the outer edge of the desk is unsightly and in the way. Such a fixture prevents a decent use of a parament. Likewise the style similar to the foregoing, but attached to the side of the desk, permitting it to be swung back and forth is unsightly. Good taste is necessary here, else the appearance of the pulpit will be marred. This fixture should not be gaudy; nor is it necessarily decorative; its prime purpose is utility. It is possible to obtain a fixture, made of bronze or brass, both simple and fitting in design.

The edge of the pulpit desk *toward the preacher* is where the acousticon receiver should be attached, and not the top edge. The latter place is both an offence to the harmony of the beauty of pulpit and chancel and an eyesore to both preacher and hearers.

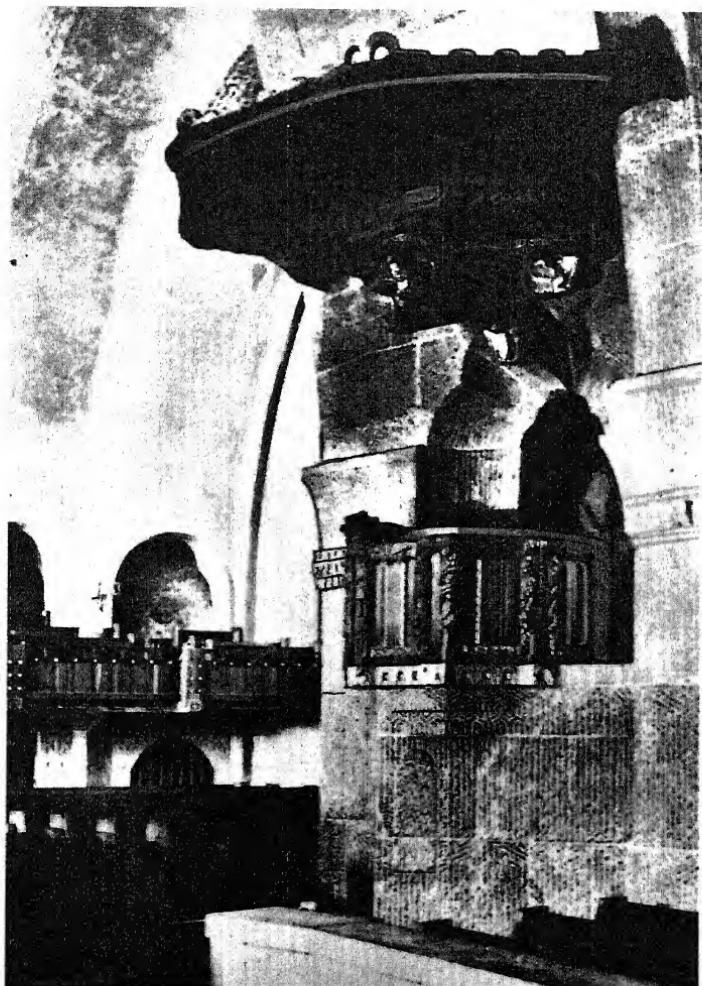
Where the artistic harmony of the chancel and church will permit a lamp or lantern, designed in the manner of a sanctuary



The pulpit in Trinity Church, Canton, Ohio  
Gothic—Carrara marble with Breccia marble panels



The pulpit in the Cathedral, Lund, Sweden, built and placed in 1592. Actually Renaissance but designed to harmonize with Romanesque surroundings. Note that entrance to the pulpit is through the massive pier at its back.



The pulpit in Engelbrekts Church, Stockholm, Sweden  
Note the entrance to the pulpit from the sacristy

lamp but with an opening in the bottom through which light may fall, may be suspended immediately over the pulpit: a similar lamp or lantern may be suspended over the lectern. These can be arranged so that an excellent light will be cast directly on the desk only.

The pulpit Bible should be bound in red morocco.

An antependium of the color of the day or season may be used on the pulpit desk. This would hang but a short distance down the front of the pulpit, and at most this parament should be moderately simple: moderate both in size and in embroidered decoration.

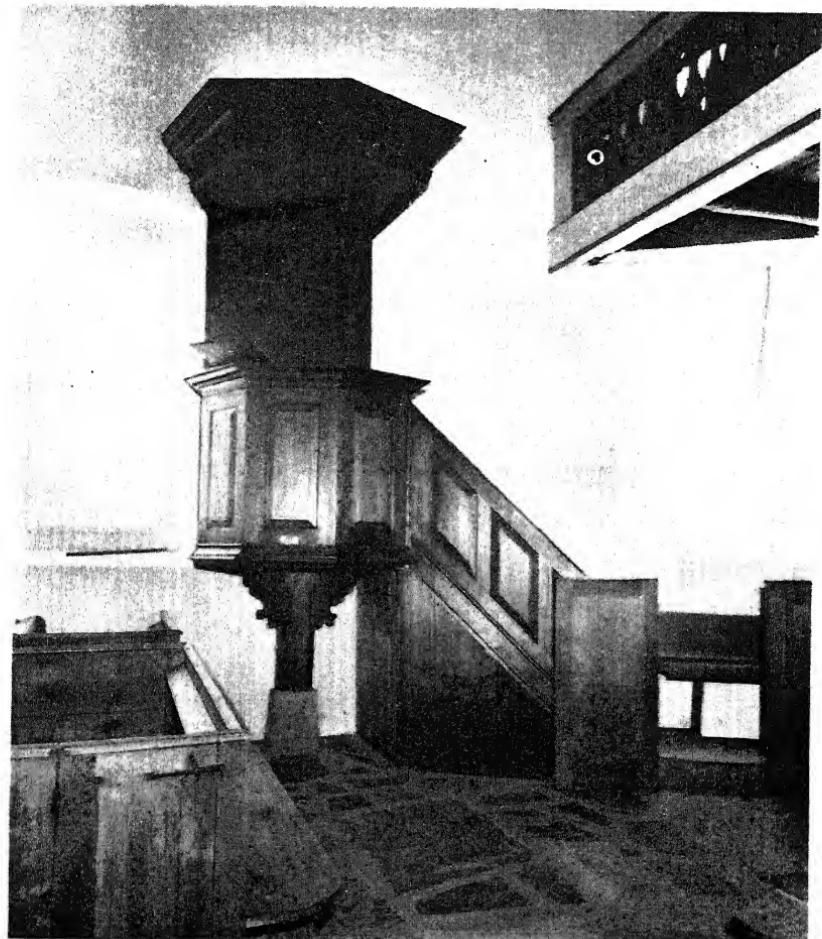
Book markers, also in the color of the day or season, are a perfectly proper use, although really unnecessary except when the pulpit hanging is omitted or when the design of the pulpit does not permit the use of a parament. But if book markers are



The pulpit in the first Lutheran church ever built—Torgau. Luther dedicated this church and preached from this pulpit

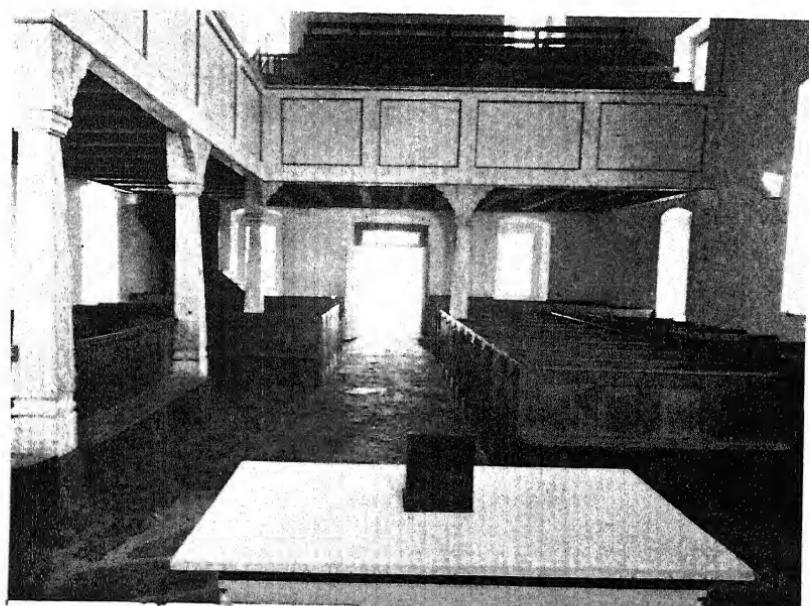
used with a pulpit hanging, be sure to have the color shade of the markers the same as that of the parament!

If the floor of the pulpit is made of hardwood or stone, a heavy carpet, cut the exact size of the floor space is much to be desired.



The wine-glass pulpit in Augustus Church, Trappe, Pennsylvania—  
Muhlenberg's Church

A small shelf directly under the pulpit desk, unless the pulpit is *open* in design, will be a great convenience and embarrassment saver to a lot of preachers. Here such can store their books, their handkerchiefs, their watches, their glasses' cases, etc., with which so many of them fuss. Though why it should be necessary to carry so much of this impedimenta along at such a time does not appear! Nor should there be need for a pulpit clock!—although one must grant there is! Well, if this be found to be a necessity, attach it to this shelf: it will at least be out of the sight of all but him for whom it is intended.



Interior, Augustus Church, Trappe, Pennsylvania

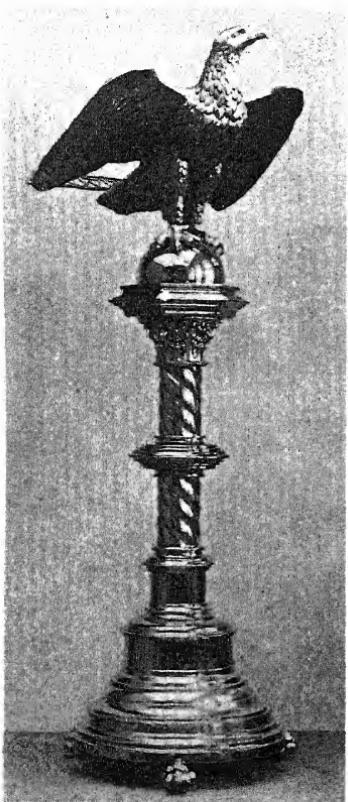


The pulpit in Saint Michael's Church, Harrisburg, Pennsylvania  
The carving depicts the Sermon on the Mount

# VI

## The Lectern

IN present day churches the lectern is the desklike stand from which the Scriptures are read at the services. It is located at the side of the chancel opposite to the pulpit. It has passed through a number of uses and occupied various places in the church in the course of the centuries.



Eagle Lectern—brass  
Church of the Trinity, Norristown, Penna.

In the early church there were two lecterns or ambones, as they then were named, from which different lessons of Holy Scripture were read. These were located well to the front of and at the sides of the apse. Then later there was but one, located directly in the front center of the chancel. This bore the service book and from this place certain parts of the Liturgy were read, the lessons "from the altar," that is, from directly before and at the altar.

Then the lectern, receiving the name Gospel Lectern, was located on the north side (Gospel side) of the chancel, and from it the Liturgical Lessons, in particular the Liturgical Gospel, were intoned or read. This is the present use in so far as location and purpose are concerned.

The lectern is the desk or stand for the Holy Scriptures, and its best location is the north side, front, of the chancel. As much care is required in locating it properly as the pulpit and for much

the same reasons. It, too, should occupy a somewhat elevated position, at the lowest upon the chancel step level. If the height of the lectern is more than average, a step, upon which the reader may stand, should be placed back of it. The reader while standing back of the lectern must not be hidden by it, but be so placed that his voice will carry out over it.

Lecterns are built of wood, metal, or stone. The sacred purpose of the lectern and its use require as fine a sense of appreciation in design and construction as any other article of chancel furniture. It is no whit less important than the pulpit. Naturally its design should harmonize with the other articles and the general style of the church.

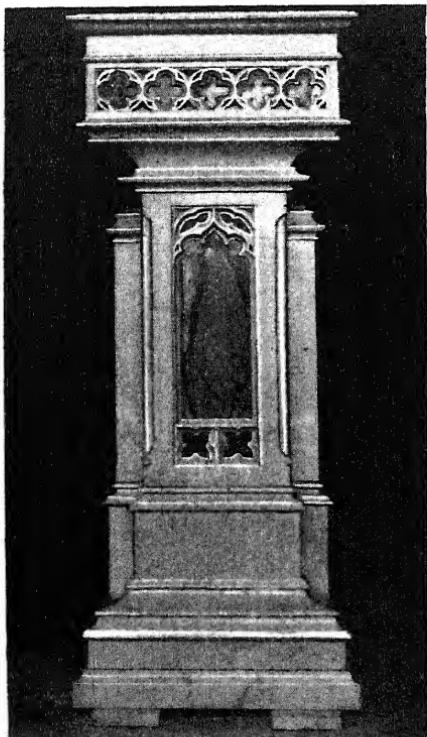
Lecterns have been built in a variety of forms. The earliest probably was the desk-type; these have been both single and double, that is, the latter had two book rests, backing against each other, and so built on the pedestal that one side or the other might be turned toward



Angel Lectern—bronze  
Trinity Church, Buffalo, New York

the reader. This style no doubt gave the name, *lecturn*, a revolving reading desk. Other styles are the eagle lectern, the pelican lectern, and the angel lectern: these are symbolic.

Upon the desk the Bible from which the lessons are read is placed. If the desk is made of metal, a protecting cloth of durable material should be placed first upon the desk and then upon this the Bible. Otherwise the metal will mar the binding of the Bible.



Desk Lectern—Marble  
Trinity Church, Canton, Ohio

Such book markers used in the Bible on an eagle or angel lectern will give the touch of the liturgical color at that place.

This book, too, should be bound in red morocco and should be of a very clear type face, one which may be read easily.

The lighting of the lectern is an important matter and will require careful study (Compare, Chapter V, The Pulpit, page 73).

The desk type is the only form with which an antependium may be used. This is a perfectly proper use provided the parament is of the liturgical color of the day or season and ornamented harmoniously. No attempt should be made to use an antependium with an eagle or angel lectern.

Book markers of silk or brocade of the various liturgical colors are indispensable. There should be two at least. These may be embroidered.

## VII

### The Clergy Stalls

THE location of the stalls will depend upon the architectural style of the building, chancel, and sanctuary.

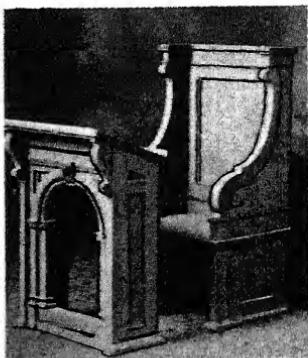
If the general style is Gothic and there is a choir in the chancel, the clergy stalls should parallel the choir stalls, but they should be located at the *sanctuary end* of the choir, not *in* the sanctuary but on the choir level. In the large Gothic churches, when the sanctuary is of some depth, clergy seats, called in this case sedilia, may be located along the *south* side: the best form is recessed in the south wall. These sedilia are three in number, and would be additional to the stalls provided in the choir portion of the chancel.

If the general style is Romanesque, the stalls will be properly and conveniently located if built along the wall back of the pulpit and back of the lectern.

The ideal, from early times, has been not to locate clergy seats or stalls in the sanctuary.



Stall end: from  
an old Swedish  
church



Stall and kneeling desk

These furnishings may be built of wood or stone; they should harmonize with their surroundings. Their ends afford opportunity for fitting ornamentation.





The Baptistry, Engelbrekts Church, Stockholm, Sweden

## VIII

### The Font

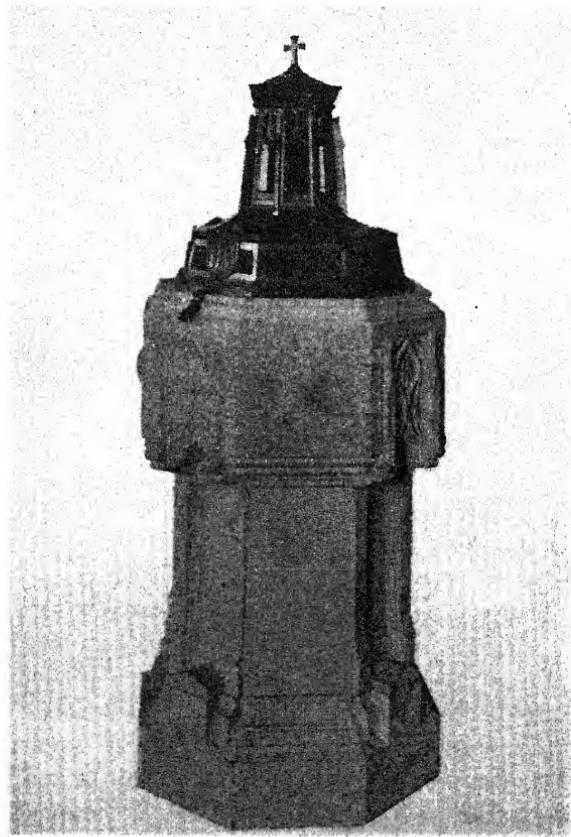
ORIGINALLY the font was located in a building of its own apart from but near the church. Then, in the course of time, it came to be located within the church proper, but in the *west* end near an entrance, and in a specially provided space or chapel. Whether one or the other, this was called the baptistery, and great and loving care was given to its construction, equipment and ornamentation. This sacrament was looked upon as the rite of initiation or entrance into the Kingdom, and this probably influenced the location of the place of its administration.

However, in the Church of the Reformation the font came to occupy a position in the chancel-end of the church. The desire to present to the faithful *the close association of the two sacraments* and to centralize at one place every possible emphasis on the means of grace inspired the location of the font at the front center of the chancel, immediately at the entrance thereto. In this case the font was placed on the floor level of the church proper, not of the chancel. Only one good thing can be said for this location, and this is the *doctrinal* emphasis placed upon it. Much can be said against such location, as for example, a font so located interferes with a complete and unobstructed view of the altar, which, in the very nature of the things which engage us there, is the focal point of Divine Worship: such Worship is the constant engagement of the faithful, but the use of the font is at most infrequent. Then, too, there located it is decidedly in the way and an embarrassing obstruction to those who must enter and leave or minister in the chancel. It also presents an unnecessary problem to those who care for chancel decorations and is a wellnigh irresistible temptation to flower committees who all too frequently use it as a sort of glorified flower stand when it is not in sacramental use. Likewise it is decidedly in the way when the Holy Communion is administered or at a Confirmation or at a Wedding.

If it is desirable to locate the font *in the chancel*, then its proper place would be south of the pulpit, considering the church

as being orientated. All that can be said in favor of the "doctrinal" location can be said of this. Architecturally and aesthetically there can be no comparison: everything favors this latter place. Since the Sacrament of Holy Baptism is to be administered publicly in the open church, the location *within* the chancel is distinctive. Thus, too, the two sacraments are related and emphasized, the externals at least, or places of administration, not only being associated but quite evident to the congregation.

The font usually is made of stone. Other materials have been used, such as wood and brass, but these are not as desirable. The stone top of the font is hollowed to form a bason; in the bottom of this a vent is provided which is covered with a rubber stopper.



Marble font, bronze font cover

This vent is connected with a pipe brought through the base and center column of the font: the pipe leads to a drain or directly to the earth. Thus the water can be drained out of the font quickly and the basin can be cleansed very easily.

If such an arrangement is not possible, a removable metal vessel conforming to the shape of the font bowl should be provided. It may be made of silver, at least should be of copper, the outside

silver plated, the inside gold plated. This vessel can be lifted out of the bowl, the water poured on the ground, the vessel cleansed and stored in a suitable place (not replaced in the font bowl) until required again for sacramental use.

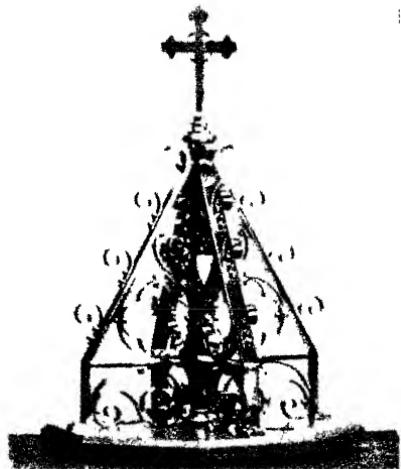
Either of these arrangements is a prerequisite to proper cleanliness and decent care of the font. Do not stand a dish or a bowl or a "lavabo" with water in it in the font basin for the purpose of using this in an administration. Such a use is wholly improper.

Font cover—brass  
Church of the Trinity, Norristown,  
Pennsylvania

When not in use a cover (font cover) is placed on the font. This is made of wood and may be embellished with metal work.

Fonts have been built in many styles and sizes. To this day they run from the tiny to the huge, from the simple to the very ornate. Here perhaps more than in connection with anything else in the chancel exist more examples of careless and thoughtless judgment and choice. Frequently the font represents a gift made independently and placed after the chancel is otherwise completed. Whether because the individuals concerned in the gift desire to determine (dictate!) the choice of the design, or the pastor or someone else has his own ideas in the matter, the result in many cases is an object of disharmony. Unfortunately under the usual condition of presentation such a font is there to stay!

Something more than the idea of getting something for so



much or even individual taste is demanded here. Good taste, sound judgment, determined to preserve the harmony of the surroundings are required.

To spend a large sum for some highly decorative object of ecclesiastical art,—perhaps thoroughly fine in every respect as a single piece,—in the form of a font when the chancel otherwise, or the church itself, is simple but dignified and harmonious in its churchly feeling, is not art, or taste, or churchliness; and further the direct opposite is just as true!

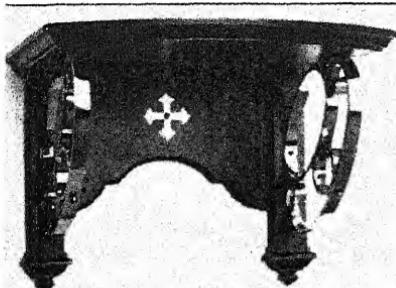
A small wall shelf should be located conveniently near the font. Upon this the *font ewer* may be placed. Here, too, the officiant may place his service book for convenience during an administration.

The font ewer is a metal vessel in the form of a vase-like pitcher. In this the water for use in baptism is conveyed to the font. The officiant pours the water into the font from the ewer immediately before he begins the Office.

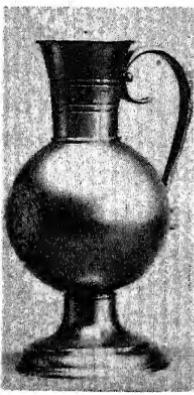
A towel of sturdy linen should be placed on the edge of the font when there is an administration. This is a necessary convenience for the officiant. This cloth should be

hemmed simply and may be embroidered with a cross, either Latin or Maltese, in red. Care must be taken to use thread for the embroidery which will not run when the cloth is washed and laundered.

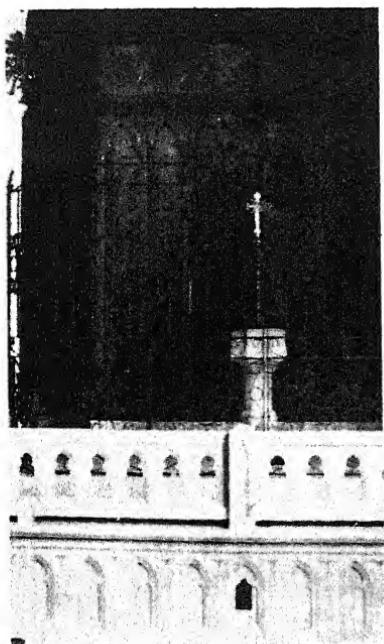
The font must never be used for decorative purposes. When not in use, it nevertheless remains the place of the administration of Holy Baptism and is not a large "vase" for flowers or a temptingly convenient place into which a potted plant can be put. When not in use, cover the font with a font cover, and do not



Baptistery shelf—wood and brass



Font ewer—brass



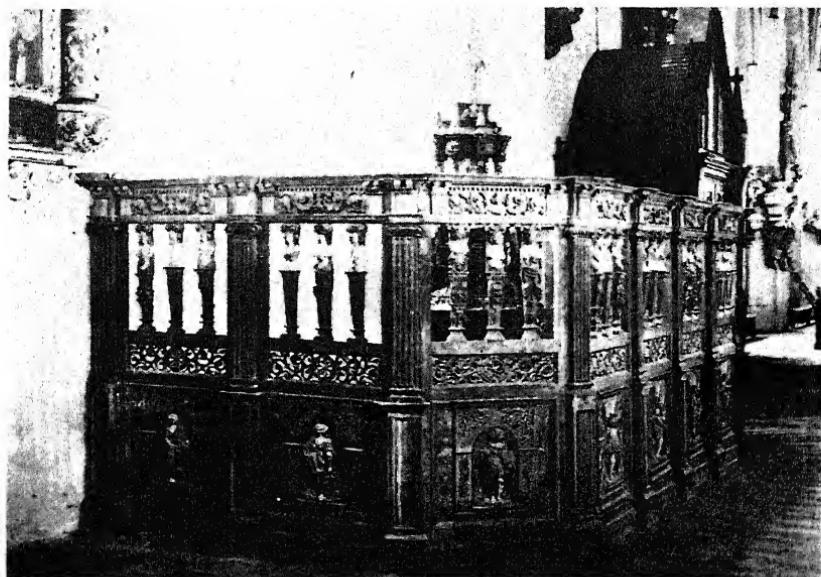
The Baptistery, Trinity Church,  
Canton, Ohio

remove this unless there is to be an administration.

There is much to be said in favor of a *baptistery*. Arrangements for this can be made when a church is being planned. Likewise a proper place can be arranged for one in a church already built.

There is no good or even a *doctrinal* reason why a baptistery should not be located near one of the entrances to the church, as it was always in olden days. This became almost universal use after the baptistery as a separate building was no longer continued. Thus the Sacrament of Initiation or Entrance into the Kingdom is actually emphasized

by the very place of its administration. Further such a space or small chapel can be designed most beautifully and harmoniously, and such location obviates the crowding of a corner or part of the chancel.



The Renaissance Baptistry in the Westerkerk Cathedral



Angel font—marble—First Church, Pittsburgh, Pennsylvania  
Replica of the famous Thorwaldsen font in the Cathedral  
Church of Our Lady (Lutheran), Copenhagen, Denmark

## IX

### The Prayer or Litany Desk

THIS is a small desk (also called a *prie-dieu*, "pray God") arranged to support a book or books: to it is attached a foot-piece covered with a pad on which to kneel. Such a desk may be placed in front of the clergy stalls, and one may be located in the front center of the chancel, facing the altar; a better location would be at the front end of the middle aisle if the aisle is wide enough to allow passing by the desk on either side conveniently.

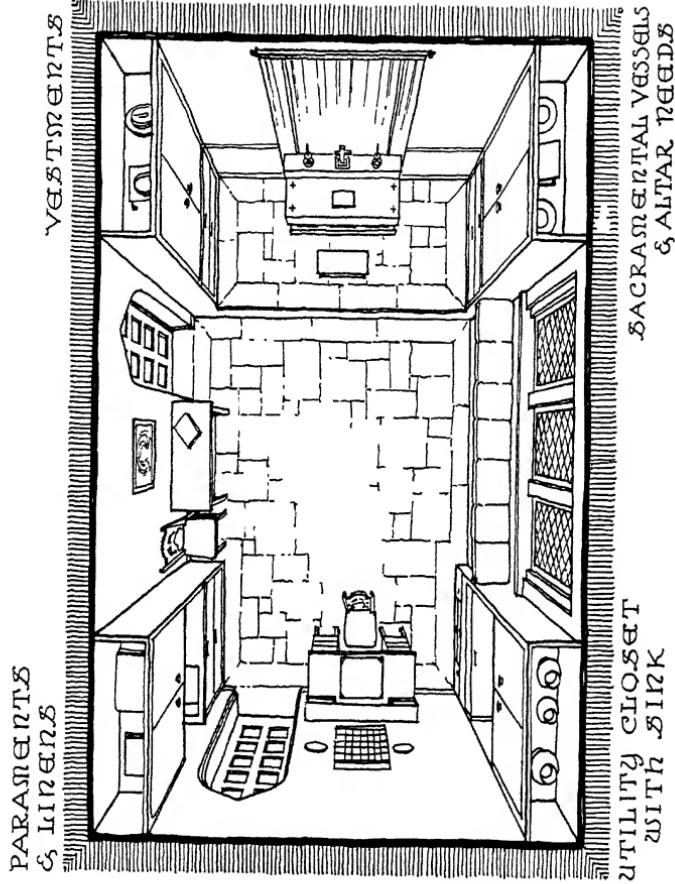
Such a desk may be used by the ministrant for his private devotions at the beginning of the various offices; at the time of the Confession in The Service, where the rubric permits kneeling; at the Confession preparatory to the Holy Communion; at the use of the Litany and other prayers; and on any occasion of a Service of Humiliation and Prayer.

A prayer desk is to be desired far more than a kneeling pad placed upon one of the altar steps, or a small kneeling stool or step or pad placed immediately at the altar.

When occasion demands, the prayer desk can be moved away easily, and returned to its place again at need.







+ SACRISTY +

# X

## The Sacristy

THE sacristy is a room located beside or close to the chancel or sanctuary with an entrance directly into one or the other. This is reserved for the pastor's personal use immediately before, during, and after a Service. *This is his room and his only* at these times. Here he makes his final preparations and devotions before Divine Worship, vests, and waits quietly for his entrance into the sanctuary.

In most churches this sacristy will be needed for other uses *at other times* as well.

The following furnishings will be found most serviceable:—a prayer desk with a crucifix or cross attached to the wall above it.

A small bookshelf attached to the wall to one side of the prayer desk. Here *The Common Service Book*, *The Bible*, *The Occasional Services*, *Collects and Prayers*, books of devotion, etc., may be kept handy for use.

A table of fair size with a drawer. In the drawer writing paper, small pads, pencils, pen, ink, blotter, scissors, a bottle opener, matches for the candle-lighter. (*The Parish Record* and any other parochial books should not be kept here.)

A wall clock and a Church Year Calendar, which indicates both Feasts and Seasons and the correct use of the Liturgical Colors.

A chair or two, simple ones, not rockers or easy chairs.

A small wash stand with cold water tap in a corner, or in an offset closed by a door, toilet facilities. Soap, towels, a drinking glass.

A commodious wall closet for the pastor's vestments. This should be furnished with hooks and clothes' hangers. A rod across the width of the closet is the best arrangement for hanging robe or cassock and surplice freely. A shelf across the top will be an accommodation, but should not be made an indiscriminate storage place. Stoles are not hung in this closet when there is a parament chest or closet.

A chest or closet for paraments and linens.

The candle-lighter is kept in the sacristy, suspended from a hook in the wall beside the door which gives entrance into the chancel or sanctuary. It should not be stood in a corner, but kept in its own place, just as all other things should be.

Some electrical device, push button or other signal-giver which the pastor can use to communicate with the organist for the beginning of the service, will be found useful.

A small wall-board for notices. A waste basket.

Everything about this room should be kept clean and neat.

A proper and safe place should be provided in this room for storage of the sacramental vessels.

The sacristy should not be regarded as a handy place to store odds and ends. It should be limited to the use of the pastor and if necessary of those who serve the altar and sanctuary (chancel) and for such preparations as are essential to Divine Worship. These should be attended to in ample time before the hour of service so that the sacristy will be entirely at the minister's disposal when he needs it.

In many cases the sacristy table will needs be a work table, therefore a sturdy and serviceable covering should be provided for it when it must so be used. Here probably flowers will be arranged in the vases, but this should be attended to early enough before the time of service so as not to interfere with the pastor's use of the room. Here, too, the sacramental vessels will be made ready for use, and after use be cleansed before storing away. Candlesticks are brought here for the removal of burnt candles and the placing of new.

In larger churches two such rooms can be provided, and this is the ideal, of course. The one would be strictly for the minister's use and furnished accordingly. The other would be a work-sacristy. Here then would be located the parament chest or closet for storage of the liturgical hangings and the altar and sacramental linens. The storage place for the sacramental vessels and the sacred elements would also be here. Of course a useful size table with drawer for some of the above-mentioned articles is necessary. A wash basin with cold water tap is also necessary. A small closet for storage of candles, etc., vases when not in use.

A Church Year Calendar for the wall. A closet for cleaning utensils, fitted with a shelf for necessary articles,—dust cloths, towels, soap, etc.

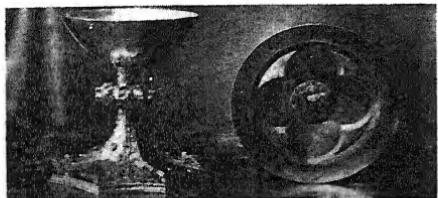


Sacramental Vessels  
Chalice, paten, ciborium  
Sterling Silver

# XI

## The Sacramental Vessels

THE vessels required for the Celebration and Administration of the Holy Communion are:—the paten, the chalice, the ciborium, the flagon or a glass cruet or cruets, the spoon, and the lavabo dish.



Chalice and paten—silver gilt  
Skalholt Cathedral, Iceland



Ciborium—silver,  
cir 1400  
Jylland, Denmark

The *paten* is the small plate, circular in form (the center depressed to fit into the top of the chalice), which is used for the distribution of the hosts (wafers) at the Administration of Holy Communion.

The *chalice* is the cup used to communicate the wine.

The *ciborium* is a vessel in shape like a chalice but provided with a covering or lid which fits over the cup: this is surmounted by a cross. It is used to contain the hosts at the Celebration. It is not improper to make distribution directly from this vessel.

The *flagon* is the vessel in which the wine is brought to the altar and from which the chalice is filled as need requires. Instead of a metal flagon a glass cruet (cruets) may be used for the same purpose.

The *spoon* has a perforated bowl and is used to remove any foreign particles in the wine in the chalice.

The *lavabo* or *lavabo dish* is a small



Ciborium  
Sterling silver



Flagon  
Sterling silver



Cruet—crystal

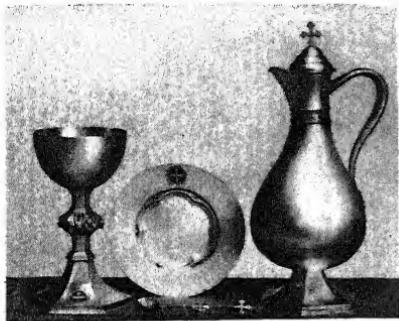
metal bowl which is filled with water and placed on the altar previous to a Celebration. Lavabo means *I will wash*. The minister uses this for the cleansing of his fingers prior to the distribution of the hosts, and for cleansing the rim of the chalice during the Administration.

All of these vessels should be made of metal (the cruets excepted, of course). If at all possible they should be made of a precious metal, such as silver or gold. If plated ware is the best that can be provided (and there are lovely and durable articles available in this) then the top of the paten, the inside of the chalice, the inside of the ciborium, the inside of the flagon, the bowl of the spoon, and the bowl of the lavabo should be gold plated.

The sacred use of these vessels requires that they be the finest that love and deep worship can provide; and that they be as worthy of the use for which they are intended as possible. Needless to say, they should always be kept immaculately clean and handled with reverent care. When not in sacramental use, they should be stored in a decent place in the sacristy—*any* congregation *can* provide that! (In one of our newer churches the very lovely altar has been provided with a *throne* for the crucifix, which actually is a quite commodious *tabernacle*: this is fitted with a beautifully carved door and a good lock. This tabernacle is *not* used for the reservation of the Sacrament, but as the most fitting place to keep the Sacramental Vessels when not in sacramental use; and much could be said to commend this!) (See page 47.)

The vessels enumerated and described above represent the historic use of the Church in all its branches from very early days. Within our own generation considerations wholly extraneous to the faith and practice of the

Church have forced an issue which centers in the most sacred action of the believer, and which, of the very nature of the act in which he engages and the faith he brings thereto, should not find place there. To speak very gently but very positively, *this* should not be made a matter of argument or of controversy.



Chalice, paten, spoon, flagon  
Sterling silver  
A memorial service. Trinity Church,  
Canton, Ohio

The "common cup"—the chalice—for the use of which in the Administration there is unbroken historic precedent, even to that very night of the Institution, is being forced to give place to a modern invention and use born not of faith or of historic tradition, nor of the sympathy of a liturgical communion, but of the agitation of alarmed "science," and to this can be added the pressure of commercial enterprise.

This is the so-called individual communion cup.

It is well to note that the *Rubrics* of the *Common Service Book* consider no other use than that of the chalice—the "common cup;" nor do they provide for any other. The Rubrics must be regarded as the authoritative regulations of the Church.



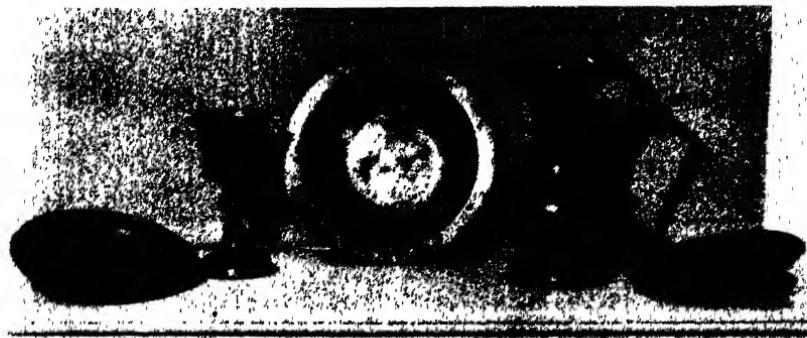
Paten. Haraldsborg, Denmark

No matter how one may feel in the matter the situation is present and must be met. Instead of arguing about it, which only would tend to demean this sacred action, and which seldom does any good when "opinions" are positive, it will be better to make the best possible provision under the circumstances. Therefore, when the use of the chalice has been displaced by the use of the individual communion cup, the following matters should be carried out.

To begin with, the individual cup should not be a paper cup but made either of metal or glass. Metal individual chalices are available. If this must be the custom of procedure, why should not one propose, that the individual provide his own small chalice, bring it with him to the Service and to the altar; then carry it home, cleanse it, and keep it carefully until the next need?

To proceed, the chalice formerly (!) in use for communicating the wine should be retained as the vessel from which the wine is administered by pouring from it into the individual cup which the communicant brings to the altar. The lip of the chalice will have to be bent into a pouring lip by an adept craftsman, and a small part of the open top of the cup of the chalice covered with a shield: this would be pierced at the pouring lip. The shield will prevent spilling of wine when it is poured.

At the administration of the wine the officiant will pour a small quantity of wine directly into the empty cup which the communicant brings with him to the altar. *The individual cups should not be filled before the administration, nor should they*



Patens, cup, baptismal bowl, flagon—Pewter  
Used in colonial times in Augustus Church, Trappe, Pennsylvania, by Muhlenberg

*under any circumstances be placed upon the altar in trays.* The chalice filled with wine should be upon the altar and used in the Consecration.



Chalice used in the  
Cathedral, Abo,  
Finland

A wooden case built to fit and stand upon the pew seat and against the back of the pew, the top of the case being level with the top of the pew-back, should be provided for each aisle in the church. These are put in place only the Sunday of or the time of the Communion. This case should be provided with a shallow drawer deep enough to hold the individual cups: it would be wise to line the drawer with a moisture-proof material. The top of the case should be finished with a simple, plain moulding around the edges extending no more than half an inch above the top of the case.

These cases are used in this way: Before a Communion the individual cups, having been cleansed carefully, are placed upon the top of the case *empty*, a sufficient number for the communicants who will approach the altar from that aisle. These cups are covered with a linen cloth, neatly hemmed and embroidered with a simple Latin or Maltese cross in the center. *Again, do not use paper cups!*

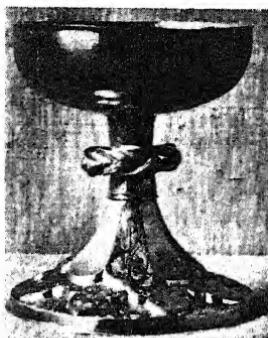


Chalice, Denmark;  
cir 1400

When the communicants approach the altar, a deacon stationed at the case turns back a portion of the cloth over the cups, and each communicant provides himself with an empty cup which he carries in *bare* hand to the altar. When the wine is to be communicated he will hold the cup conveniently for its administration and immediately partake of the wine. As he retires from the altar, the deacon opens the drawer of the case and into this the communicant places the cup which he has used.

The drawer is closed after the communicants have passed. Immediately after the Celebration these cups are removed from the drawer and cleansed. It would be well to insert the moisture-

proof material into the drawer in such a way as will permit of its easy removal after use, also for cleansing. After this the cases also are removed and stored in a decent place against the next Communion.



Chalice, Norway

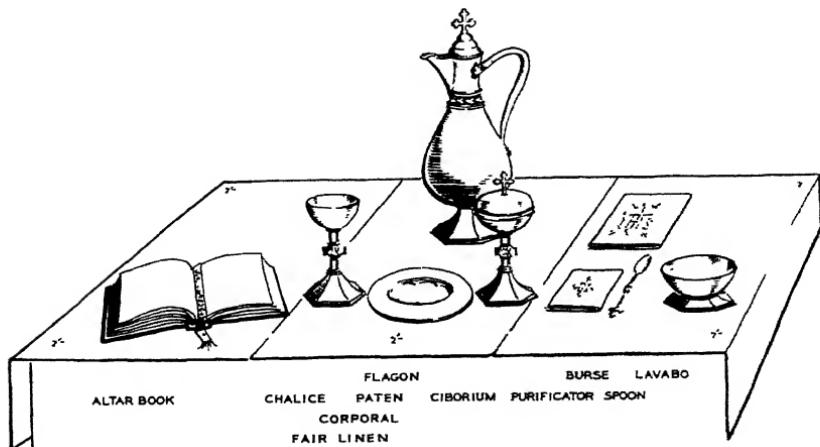
## XII

### Preparation for the Celebration of Holy Communion

THE preparation for the Celebration of Holy Communion should be carried out in an orderly manner, reverently, and in abundant time before the hour of Divine Worship. A deacon should be entrusted with the details of the preparation under the pastor's instruction or oversight; and after the proper linens have been placed on the altar, the vessels should be brought to the altar, placed, and covered with the veil.

In our Use the sacramental vessels are placed in the form of a cross on the mensa—the corporal of course being in place. The flagon (cruet) is placed to the east, the chalice to the north, the ciborium to the south, and the paten to the west: the spoon is laid beside the purificator and the pall is laid on the chalice. The lavabo is placed south of the *veil-covered* vessels; the purificators are placed beside the lavabo.

The furnished altar would look like this:



These preparations should be concluded before worshipers enter the church, so that unnecessary approach to the altar, or walking about the sanctuary or chancel may disturb the worshipers' devotions. The sacramental (and, or, altar) candles should be lighted before the sacramental vessels are put in place.

After the Celebration the removal of the vessels should be carried out in the same orderly manner. First the veil should be removed, folded immediately, and put in the burse. Then the vessels are carried to the sacristy. The remaining hosts are covered in the ciborium; the wine remaining in the chalice is carried without the church and poured on the ground (CSBk. Gen. Rub. II, 486). The wine remaining in the flagon is returned to the storage vessel. Then the used vessels should be carefully cleansed, dried, covered, and stored away.

The linens also should be removed (except the Fair Linen, unless this has been soiled or mussed), and after they have been laundered during the week returned to the linen press.

The sacramental (and, or altar) lights should be extinguished immediately after the removal of the sacramental vessels.

Compare *The Common Service Book*, General Rubrics II, 486.



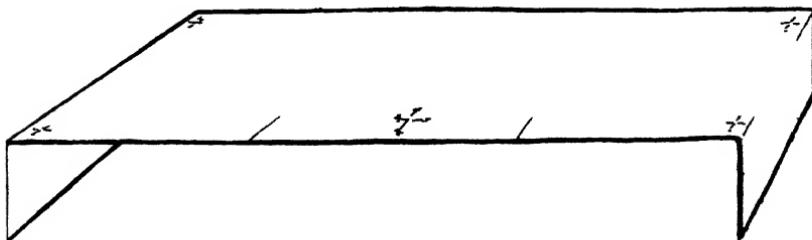
The pewter Communion Vessels and Baptismal Bowl of the Bindnagle Church

## XIII

### The Paraments— Altar and Sacramental Linens

THE word *parament* (usually used in the plural, *paraments*) originally named the ornamental hangings, carpets, and furniture of great halls of state, and the rich robes used, ceremonially in these.

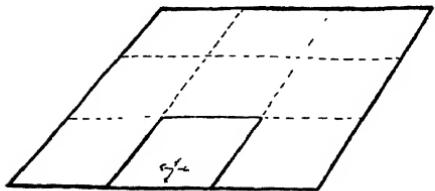
From this is derived the ecclesiastical use of the term. Here again it is used as a general term and in the plural: the European “paramentik” is not at home with us. Now this use can be both a general one and a specific one. The former including such articles (quite a variety) as are required in Divine Worship, in the administration thereof, and in the furnishing of certain parts of the church. Thus altar furnishings of all characters, the hangings, the carpets or rugs, the vestments, etc., all are included generally speaking. But the second use narrows down the group of articles thus described, and this is its customary use. Here the term *paraments* may be said to describe the altar and sacramental linens and all liturgical hangings. Vestments may be included in the narrower use, but this would be strictly confined to the historic vestments—one could hardly include the black robe as an ecclesiastical parament!



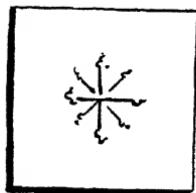
The fair linen

The altar and sacramental linens are: The Fair Linen, the Corporal, the Pall, the Veil, the Purificators, and the Burse.

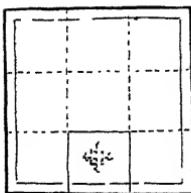
*The Common Service Book* (Text Ed., p. 489) notes the following in the *General Rubrics*, part V:—



The corporal



The pall



The purificator

“The *Fair Linen*, a cloth covering the Altar, extending one-third or two-thirds to the floor at the narrow ends, and a span in front, shall always be upon the Altar.

“The *Corporal*, a square of very fine linen, is laid on the center of the Fair Linen cloth. Upon it the Sacramental Vessels are placed.

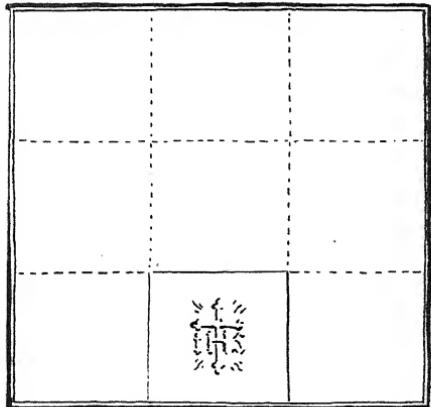
“The *Pall*, a small square of heavy cardboard covered with linen, is used to cover the Chalice. It should be removed at the Consecration.

“The *Purificators*, squares of heavy linen, are used to cleanse the rim of the Chalice during the Administration.

“The *Veil*, made of silk or of the finest linen, is used to cover the Sacramental Vessels upon the Altar. It is removed before the Preface and should be folded carefully and laid upon the Altar and again placed over the Sacramental Vessels after the Administration at the Nunc Dimittis.

“The Sacramental Linens when not in use should be properly folded and kept in the *Burse*, a square envelope made of strong cardboard covered with silk or heavy linen.”

The Fair Linen should be made of a heavy, serviceable linen. As it is to be upon the altar at all times and will be subject to a great deal of wear, it will be well to have two of these cloths, so

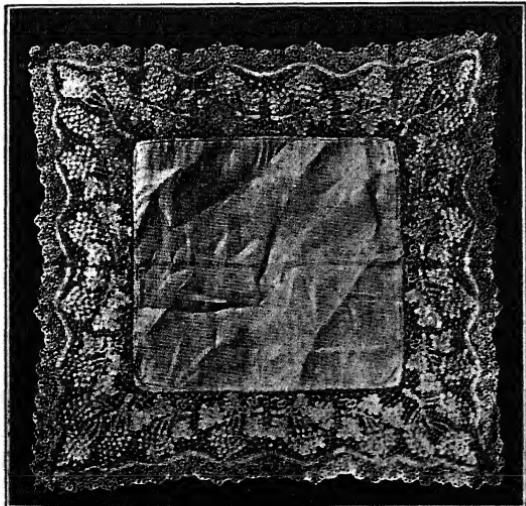


The veil



The burse

embroidered with five crosses, so located on the cloth that one will be at each corner of the altar when the cloth is in place upon the mensa, and one in the front center. These crosses are embroidered in white always; appliques should not be used. The form of the crosses may be the Roman or the Maltese.

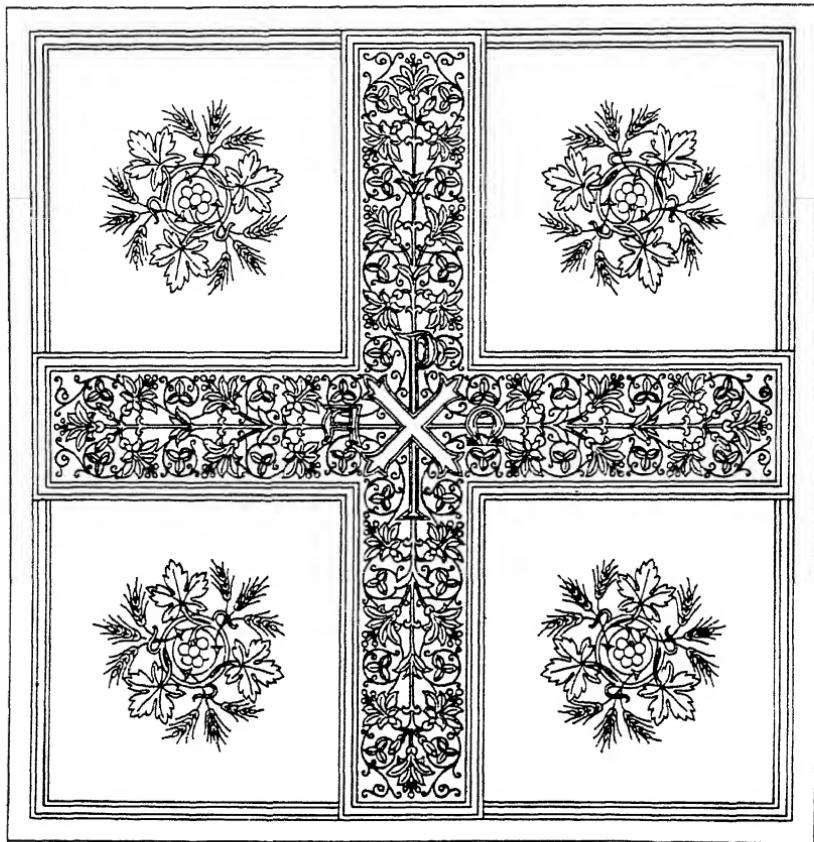


Veil, edged with lace

that there will be a fresh cloth ready for use at all times. In laundering this cloth no starch should be used, nor should it be folded or creased. A roll of heavy cardboard on which the cloth can be rolled will be found very convenient both in carrying and keeping the parament in reserve.

The Fair Linen should be finished with a neatly turned, simple hem. It is

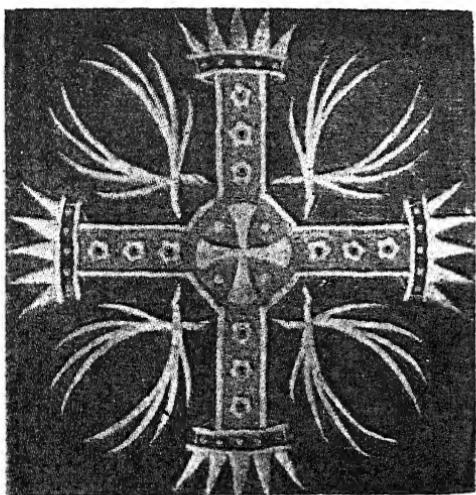
Sometimes the Fair Linen is finished with a linen fringe attached to the narrow ends which fall over the sides of the altar. While this is not objectionable, it is, however, not considered as being harmonious with the symbolism of this cloth, nor is it good liturgical practice. The Fair Linen should *not* be ornamented with an edg-



Design for sacramental veil

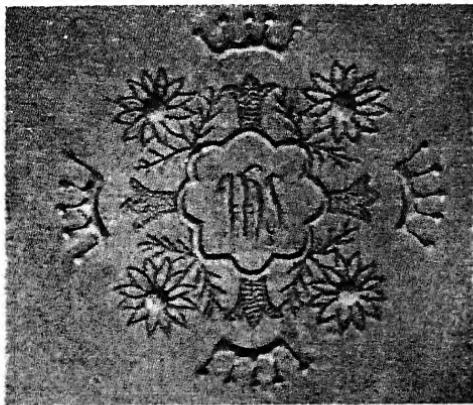
ing of lace, no matter how fine the lace may be. This is utterly out of place here and bad usage. The Fair Linen is never embroidered other than noted above. It should be kept scrupulously clean and unmussed. This cloth and the Corporal are symbolic of Our Lord's grave cloths. The five crosses symbolize His five wounds.

The Corporal is made of a heavy, serviceable linen. It is finished with a neatly turned, simple hem. It is always square; the usual dimension is the depth of the mensa, that is, from the front edge of the mensa to the retable. It should not be less than twenty-one inches square, nor more than that if the depth of the mensa is greater. It is desirable that it be embroidered with a simple cross in the center of one side an inch and a half in from



Embroidered bursa cover

that the result will be nine squares: the embroidered cross will then be in the center of the front fold. When not in use the Corporal is kept in the Burse.



An embroidered pall

the hem. The cloth will then be laid on the Fair Linen so that the cross is at the front edge of the mensa. Here, too, nothing but white may be used for the embroidery. Other designs, such as the sacred monogram, the I H S, with a cross centering in the H of the monogram, may be used; but the best usage is the simple Latin cross.

When laundered the Corporal should be folded in a threefold, so

The Veil may be made of silk or of very sheer linen. It usually is white; although there are veils made in the color of the day or season: these then, would be of silk or a figured brocade in a harmonious pattern. In shape the Veil is square. It should be only large enough to cover the sacramental vessels completely. When

made of linen it is hemmed; when of silk it may be edged with an harmonious galloon. In either case it may be embroidered, either with a simple cross located as is the cross on the Corporal, or with a more ornate design: for example, a large monogram of

the sacred Name centered in a sunburst, or a cross decorated with stalks of wheat, entwined about it a grape vine bearing clusters of grapes. The simple cross may be embroidered in red or white, and the more ornate designs may be executed in a harmonious color scheme. Care should be taken against over-decoration and a too much involved design. If such work cannot be done well, it should not be attempted at all. Far better a Veil embroidered with a chaste cross, than some expensive article poorly or tastelessly embroidered.

Appliques must not be considered: either real embroidery or none! The *linen* Veil also is folded in three-fold and kept in a separate burse. Folding one made of silk or silk brocade in time will mar and injure the parament, especially when it is richly embroidered.

The *Purificators* are made of a heavy, durable linen. They should be 13 inches square, hemmed, and embroidered with a simple cross in white, located as



Designs for palls or burses

is that on the Corporal. When laundered they are folded in three-fold. It is well to have at least a half dozen, and they should be used. When not in use, they are kept in the Burse.

The *Pall* is made by covering a square of binder's board, firm and strong enough not to bend easily, with a good quality of linen or with silk. It usually is six inches square. As this is a permanent covering, it may be decorated with a cross or monogram, but the embroidery must be in white. A small linen cloth, neatly hemmed, the exact size of the Pall, should be tacked to the bottom side. This can be removed when soiled, and will prevent staining of the Pall cover.



Embroidered burse, 12 cent. Iceland

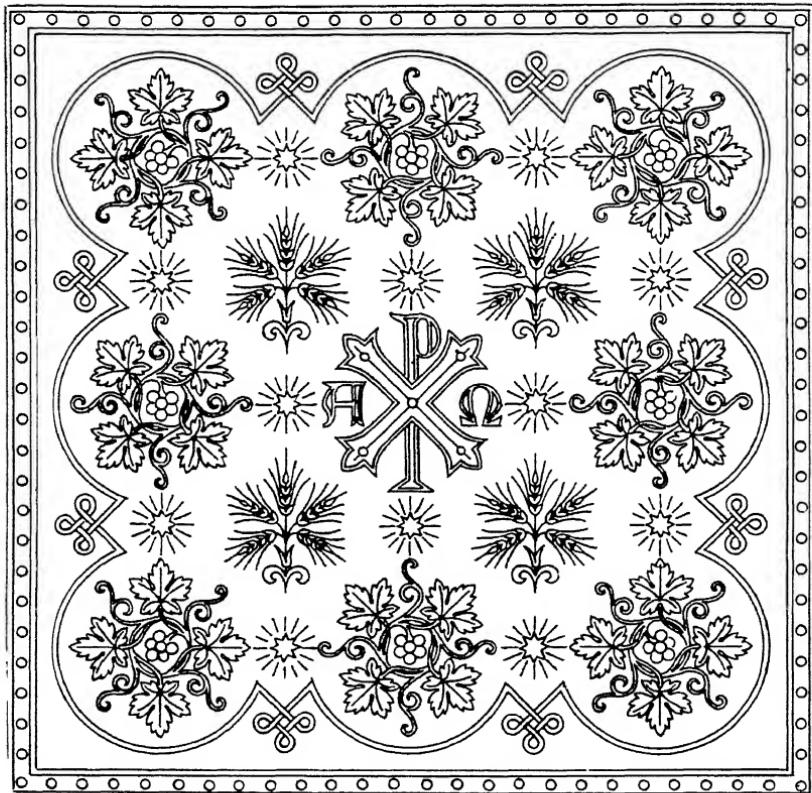
edge will be the lowest side. Then an envelope is made of heavy linen or of silk, large enough to fit over these two covered boards but fitting smoothly. This is finished neatly at the bottom. V-shaped insertions of the same material as the envelope are then used to close the two sides. The cover should be designed with an overlapping flap. The front of the Burse, as well as the flap, may be ornamented with simple crosses or more ornate designs. These may be embroidered in white or colors. It is well to have two Burses: the one for the smaller linens and the Pall, the other for the Veil.

The Sacramental Linens should be kept scrupulously clean.

*A Burse* is made by taking two equal size squares of stout binder's board, somewhat larger than the dimensions of the largest cloth which is to be kept in it when folded. These boards are covered first with a firm white material (good linen to be preferred); then they are fastened together firmly by sewing a wide linen tape along one edge only. This joined

When not in use they should be laid in their Burses and kept in the linen press in the sacristy.

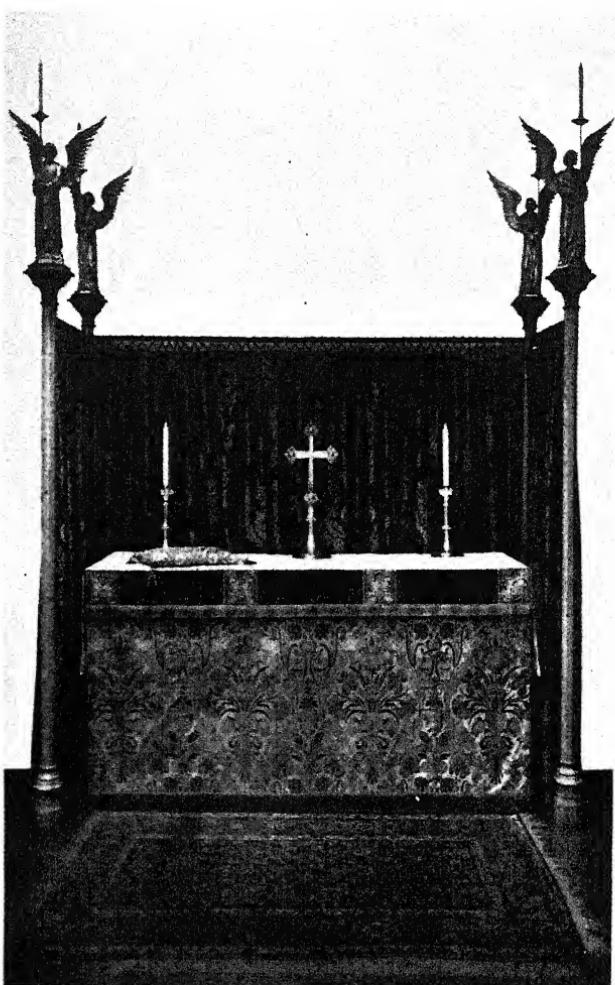
The Fair Linen should be kept immaculately clean, and if mussed or soiled removed from the altar immediately and a freshly laundered one put in place.



Design for sacramental veil



Green silk chalice veil

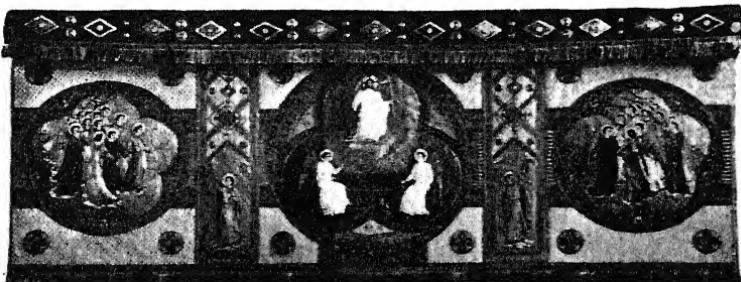


Liturgical hangings well illustrated  
Frontal of Granada tapestry; super-frontal of red velvet; dossal and riddels  
of brocade. Note the permissible use of Cross and lights on the mensa and  
the use of a pillow for a book-rest

## XIV

### The Paraments— Liturgical Hangings

A SET of Liturgical Hangings usually consists of an altar antependium, pulpit and lectern falls and book markers. A dossal, when used, is also included. All of these are limited to the Liturgical Colors, and every article in the set should be made of the same material, except the book markers which always are made of silk, and the dossal which may be an ornamental tapestry in some appropriate design, but all without exception, no matter what the material, must be of the same shade of color.

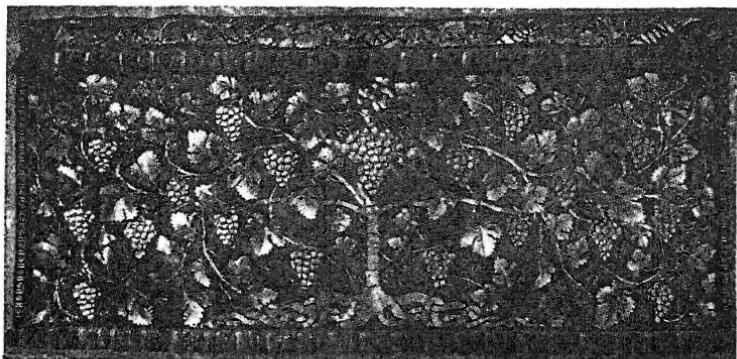


Magnificently embroidered frontal and super-frontal. White. England

Materials usually employed for these hangings are silk, damask, brocades, or felt. Silks woven in excellent ecclesiastical and symbolic designs may be procured for this purpose. It should also be remembered that there are proper shades of the Liturgical Colors: that not any shade of red, or green, or violet will serve for this use. Of the materials suggested felt is the least desirable.

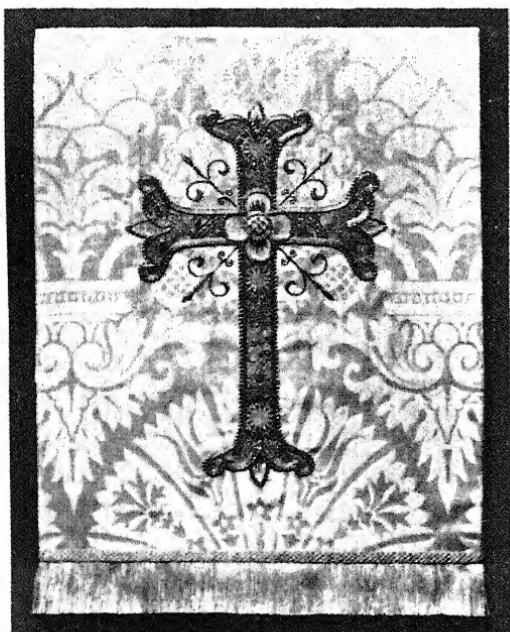
These paraments afford an opportunity for fine workmanship and a high type of appreciative and ecclesiastical art. The larger surfaces of these hangings permit of a wide choice and application of designing, and one has the great and rich field of symbolism from which to choose.

The designs however must be harmonious in two directions.



Embroidered frontal and super-frontal. Red. England

First, relation to the day or season dare not be overlooked, and then the place the finished cloth will occupy must be considered. Not all designs are suitable for this use. There are limits both to the choice of the design and to the art itself, to say nothing of the ability and skill to execute the design.



Pulpit fall. White damask

As these paraments are to be silent teachers to all who behold them, it will be wise to keep the ornamentation confined to the simpler fields. Let the symbolism be apt and carefully and tastefully emphasized in the design, and the chief purpose will be accomplished. The silent testimony through liturgical color and symbol is the prime objective, not the art for the art's sake.

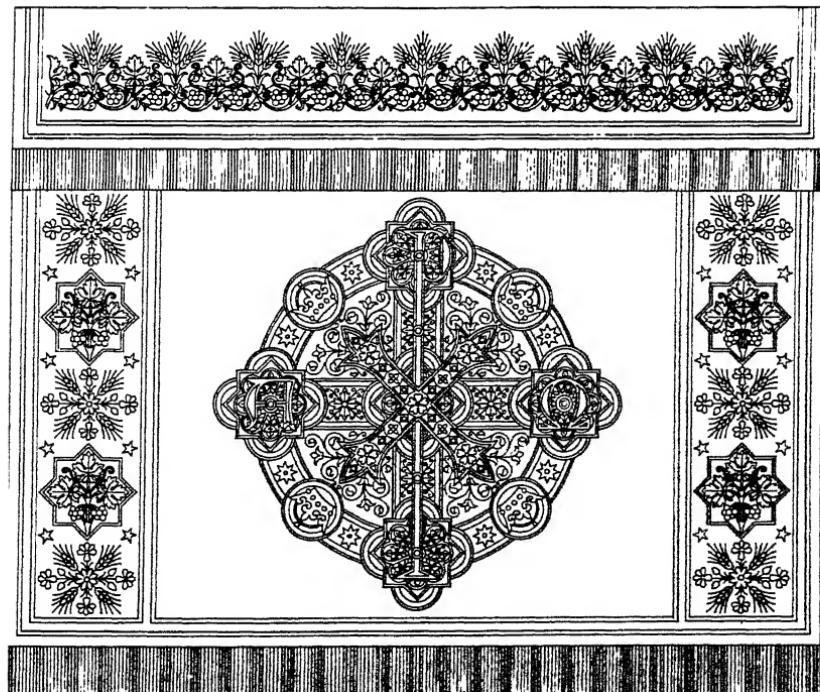
These hangings

also deserve,—more, require, the highest type of artistic workmanship. Many folk can embroider, but that does not mean, necessarily, that they are competent to embroider an antependium or a fall. Better something simply but well and harmoniously executed, than some highly decorative design, a mass of color, garish and offensive to the eye and place, even though the workmanship be superb.

One needs to catch the spirit of the place the hanging is to occupy and of the service it is to perform, and then work reverently as well as artistically. Generally speaking, applique designs and machine work are not to be desired—simply on the principle, that the genuine is always to be preferred to the even well done counterfeit!

#### *Styles of Altar Antependia*

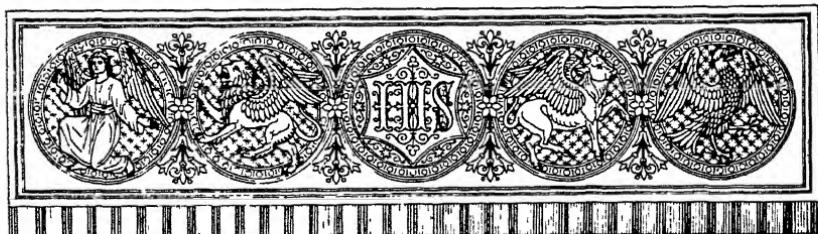
Altar antependia may be made in any one of three styles with perfect propriety, but a number of considerations will influence the choice. The most important of these is, of course, the altar



Design for frontal and super-frontal. Suitable for white or green

itself—which of the three styles will enhance the altar harmoniously and yet not be the most eye-attracting furnishing about it? Then, does the altar really require an antependium? It will not if it is in itself a very beautiful one and decorated with symbolic ornamentation. Good taste will play a big part in this; and last of all, and it must enter, cost. As to this last, however, it should always be remembered, that the best is never good enough!—and cost should not be allowed actually to determine the choice and compel acceptance of a hanging which does represent cost and not sacrifice!—or a real determination to obtain the best possible.

The first style is a cloth or hanging which covers the *entire* front of the altar, extending from the edge of the mensa to the floor, but not necessarily covering the narrow sides. A fringe finishes the bottom. This cloth is attached to a piece of heavy linen, the exact size of the mensa: this is fastened securely at the back of the mensa. Sometimes the parament is mounted on



Design for super-frontal. Violet or green

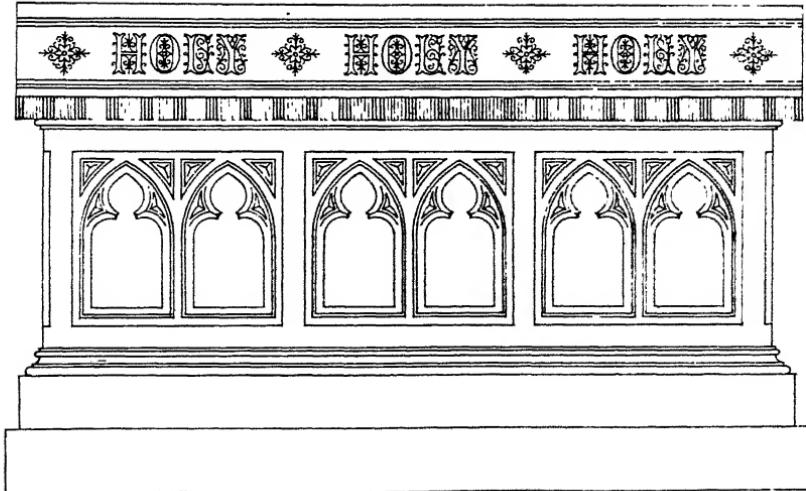
or attached to a stable though light wooden frame, the exact size of the front of the altar and so constructed as to fit under and flush with the front edge of the mensa. Mounted on a frame the cloth will not sag as it is liable to when merely suspended.

A temptation presents itself in this style of hanging, namely, to cover as much of this large surface as possible with ornamentation. To yield to this is a mistake. Restraint in the choice of ornamentation and good sense of balance and taste in selection are primary here.

This style is usually chosen when the altar is a very plain and simple one, lacking in ornamentation of its own. But if such an altar is normal in dimension—six feet long—the cloth's surface is

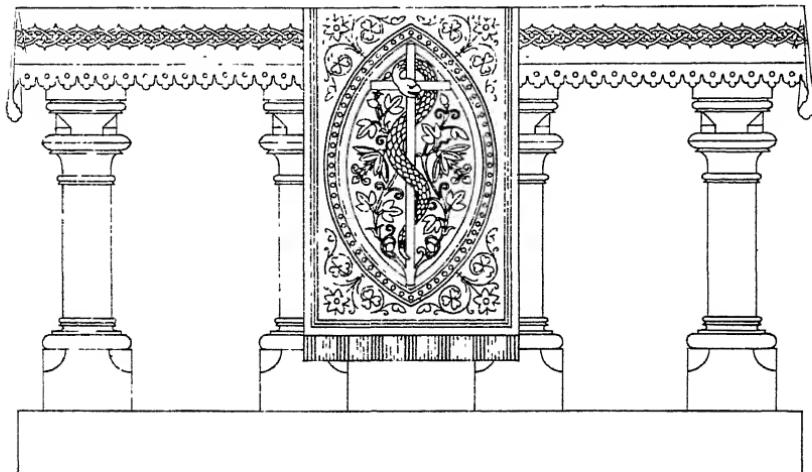
quite large and the question of ornamentation here is somewhat of a problem. For this reason two methods have been used to break up this large surface. Sometimes only one of these is used; sometimes both. The first of these is the use of a *superfrontal* with the full antependium. This extends over the front edge of the mensa and over the large hanging, seven to nine inches and is finished with a fringe. This also is ornamented with appropriate embroidered designs. The second of these is the use of what may be named "stoles," which extend from the edge of the mensa over the hanging at least two-thirds of the distance to the floor. They are located about a quarter of the distance from the ends, one at either side, and are made of the same material used in making the large hanging but in a somewhat lighter or darker shade and finished with a fringe. Usually they are not ornamented, except possibly for a narrow gold or other harmonious color galloon applied along the sides and over the fringe. Sometimes both of these are used; in that case the "stole" hangs *under* the superfrontal. Such a "stole" should not be more than seven inches wide.

The second of the antependium styles is the *superfrontal*. This cloth is as long as the altar and falls from the front edge of the mensa anywhere from seven inches to a third of the distance to the floor—this last "drop" is usually out of good proportion. Place

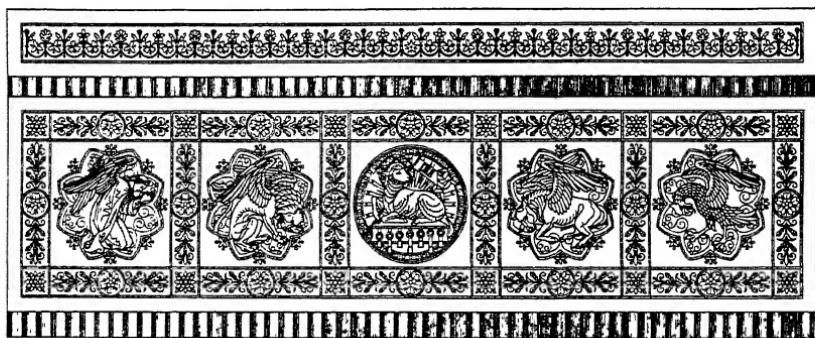


The super-frontal, sometimes called the "Frontlet"

and appearance will govern each individual use of this style. This cloth is finished with a fringe, and offers opportunity for ornamentation; but the range of choice of designs is a restricted one. This cloth is attached to a heavy linen cloth the exact size of the mensa, which is fastened securely at the back of the mensa. This style is probably the one used most of all.



The antependium. ( Suitable for violet )



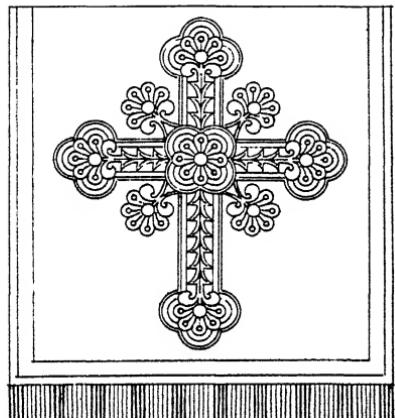
Design for frontal and super-frontal. Suitable for white, red, or green

The third style is a cloth as wide as the center panel of the altar, or say a third of its length if the altar is of normal dimensions. It falls from the edge of the mensa to within a hand-span

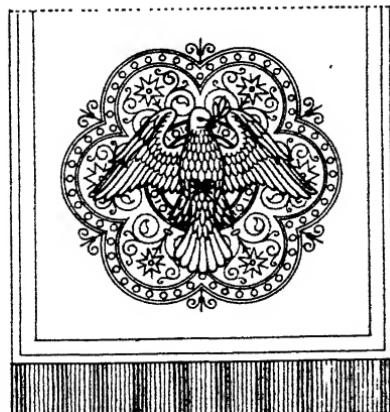
of the floor. While the surface of this hanging is smaller than that of the first style, it offers the best opportunity for harmonious and balanced decoration of any of the styles. It is finished with a fringe, likewise attached to a heavy linen cloth *the exact size of the mensa* and thus suspended.

There is an interesting, and it can be a lovely, adaptation of this style of parament. The width is the same but the drop is limited to that of a super-frontal. This style of antependium is best used with the more ornate altars, especially those built of stone.

### *The Pulpit Fall*



Design for pulpit fall. Any color



Design for pulpit fall. Red

The parament known as the pulpit fall is made of the same material and shade of color as the altar antependium. It is as wide as the pulpit desk. Its length (drop) will have to be determined more by a proper sense of proportion than by definite rule. Caution must be observed not to make it overly long. It is finished with a fringe.

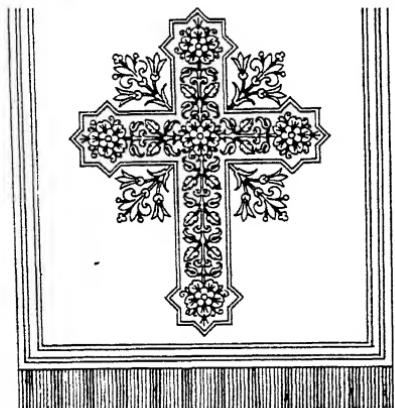
The possibilities of ornamentation in this connection are somewhat limited, as not every ecclesiastical symbol will be in place here. One must remember that this is the place of the preached Word and harmonize the choice accordingly, not forgetting the Church Season or Feast.

Symbols of the Word, of the Holy Spirit, of Our Lord, of redemption, are the most desirable. Occasionally a verse of Holy Scripture is found embroidered on this hanging and a

companion verse on the lectern fall. Very little can be said in favor of such a choice of ornamentation, as the main purpose, that of conveying some definite testimony through symbolic color and design, is lost. Further such a fall becomes extremely monotonous to the beholder, especially if the season in which it is used is a long one.

If the pulpit is an exceptionally fine one, carrying much of the symbolic or decorative in its embellishment, a pulpit fall is not to be desired. The altar antependium will contribute the purpose of the colored parament all the more pointedly in such a case, and the pulpit book markers will give the necessary touch of day or season color there. An unnecessary use is as much to be shunned as over-decoration.

#### *The Lectern Fall*



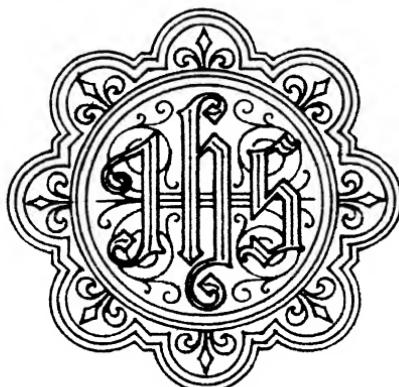
Design for lectern fall. Any color except black

This parament is similar to the pulpit fall in all particulars. The desk form of lectern is the only style of lectern where this fall can be used properly. Here, too, the field of symbolic ornamentation is restricted. Symbols of Our Lord, of the Word, of the Gospel, of the Holy Spirit, of the Evangelists, of the Church, are the best for this purpose. A lectern fall is never provided for an eagle, pelican, or angel lectern. The colored book markers only

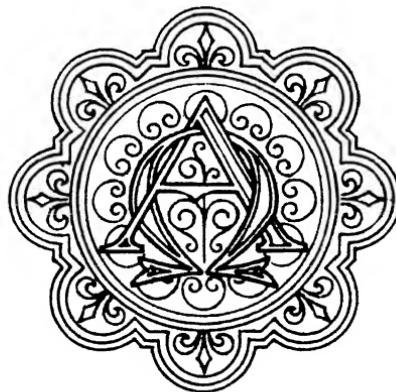
should be used with these.

#### *Book Markers*

Book markers are made of silk ribbon, three inches wide, in the color of the day or season. They should be long enough to pass through the Bible and fall from the top of the book a fair distance. A thin rod is sewed into the plain end of the marker to keep it from slipping through the book. The end which falls over the top of the book may be embroidered and should be finished with a neat fringe. As these markers serve a useful purpose pri-



Design for book-marker. Any color except black

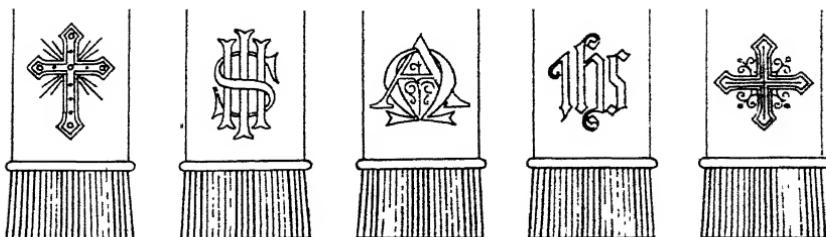


Design for book-marker. Any color except black

marily they should be made as single markers, not double, so that a loop of the ribbon protrudes from the bottom of the book. This is not only in the way of the reader, but is awkward to use, and tends to tear the pages.

The markers should be placed in the book so that the embroidery is on the side toward the congregation. Two markers are usually provided for pulpit use, and three for lectern use.

Smaller markers, made of ribbon of the color of the day or season, an inch to an inch and a half in width and neatly fringed at both ends, will be very handy for use in the altar book. There should be at least three of these. They should not be more than an inch or two longer than the height of the book in which they are used. They may be embroidered. Grosgrain ribbon is much more serviceable than satin finished.



Designs for book-markers  
1 and 5, suitable for black  
2, 3, 4, suitable for any color except black

*The Dossal*

The dossal is the hanging suspended back of the altar when there is no reredos. It is an opportunity to provide a very ornamental and beautiful decoration for the sanctuary; and it will require very good taste, a fine sense of balance, and a fitting choice of ornamentation. Side hangings are sometimes used, extending outward from the back wall at the ends of the altar, even when there is a reredos, as additional beautification of the sanctuary. These are called riddels.

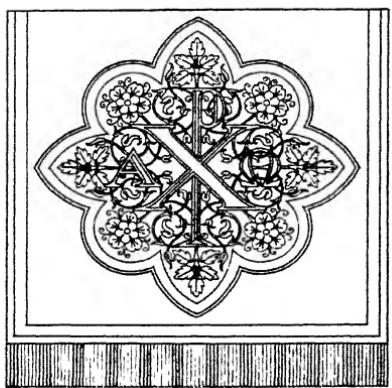
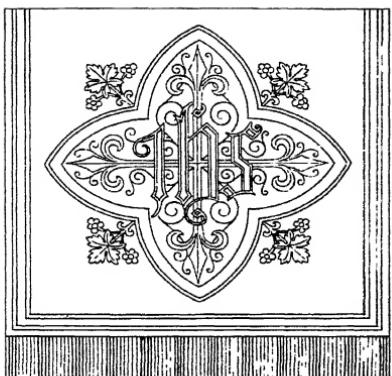
Normally the dossal (and riddels) are made of the same sort of material as the other paraments. This would presuppose provision for changing them from time to time as the other paraments are changed. However, the best use would be to provide a permanent dossal (and riddels). For this purpose various heavier materials, such as tapestries, are employed. Naturally the parament requires that it be in some excellent ecclesiastical design and in a color which will not clash *at any time* with the other paraments.

Each dossal will, of necessity, have to be designed for the place it will occupy. Its size—height and breadth,—will require careful study and observance of the proportions required by the surroundings. Its finish and adornment had better be carried out on simple lines rather than present a clashing disharmony with altar, and other paraments, through over decoration. The center of emphasis is not on the dossal but the altar; and the dossal must grace quietly and not dominate its surroundings. This also must be remembered when some specially designed and woven tapestry is used as the dossal. A fine tapestry is decidedly in place here, provided it is well woven and the design harmonizes with the use.

For dossals, and dossals and riddels, see pages 36, 46, 118.

*Storage of the Paraments*

Storage of the sets of paraments may be somewhat of a problem, especially in smaller churches where too much room is seldom available; but the cloths deserve careful handling and a decent place where they can be kept. Two methods of meeting this need are possible *anywhere*. One is a closet sufficiently large

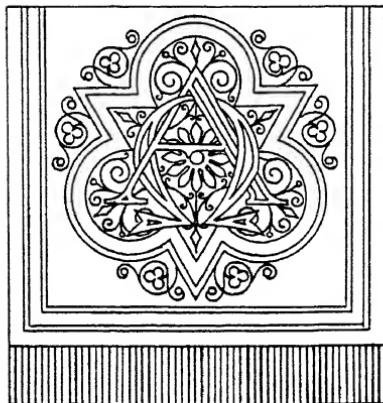


Designs for lectern or pulpit falls. Any color except black

to accommodate five rods spaced well apart. Over these the various sets of hangings can be suspended without injury to the fabric, and when well covered by dustproof cloths, also protected from danger of soiling. A drawer in the bottom of such a closet will be a useful place for the storage of the linens. The other method is by means of a specially built case. This should be designed to have seven shallow drawers, one drawer to a set of paraments, one for the linens, and one for the minister's stoles. This case may be built entirely of cedar or only lined with it: the drawers should be made of cedar. The dimensions of this case should be sufficiently large so that the largest of the paraments can be laid flat in the drawer with a minimum of folding. The parament should never be folded (unless well protected by a pad of some soft material where the fold would be) where

the surface is exposed when used as a hanging, and of course silk or damask should not be folded at all; nor should a fold pass through any of the embroidered decoration on the parament.

The paraments are worthy of the best care and handling: decidedly worthy of going to some expense to provide for their care and protection. Such a case may be placed in the sacristy or some other place convenient to the chancel.



Design for lectern or pulpit fall. Any color except black



Design for a super-frontal for festival use

# XV

## The Liturgical Colors

*THE Common Service Book, General Rubrics, part V, page 488, directs the use of the liturgical colors as follows:*

*"The Color of all hangings: Altar Antependia, Pulpit and Lectern Falls, etc., shall be of the Proper Color of the Day or Season.*

*"The Liturgical Colors are: White, Red, Green, Violet, Black.*

*"The proper use is as follows:*

*"WHITE. From and with Vespers of the Eve of the Nativity, through the Epiphany Season (except the Day of St. Stephen, Martyr, on which Day the color is Red).*

*From Easter Day to the Vespers of the Saturday before Whitsunday.*

*On the Festival of the Transfiguration.*

*On the Presentation.*

*On the Festival of the Holy Trinity and its Octave.*

*On the Days of the Annunciation and of the Visitation.*

*On the Day of St. Michael and All Angels.*

*"RED. From and with Vespers of the Saturday before Whitsunday to the Vespers of the Saturday before the Festival of the Holy Trinity.*

*On the Festival of the Reformation and the Sunday after.*

*On the Apostles' Days and on all Evangelists' Days (excepting St. John, Apostle, Evangelist).*

*On Martyr's Days (excepting Holy Innocents' Day)*

*On All Saints' Day.*

*For the Dedication of a Church.*

*For all Church Anniversaries.*

*For the Festival of Harvest.*

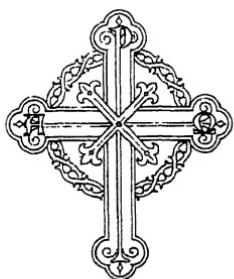
*For the Day of Thanksgiving.*



Design for use on white paraments

**"GREEN.** From and with Vespers of the *Saturday before Septuagesima* to Vespers of the day before *Ash Wednesday*.

Beginning with the *Second Sunday after the Festival of the Holy Trinity* and throughout the *Trinity Season* to Vespers of the *Saturday before Advent Sunday* except on such Festivals and Days for which there is a special appointment.



Suitable on green

**"VIOLET.** From and with Vespers of the *Saturday before Advent Sunday* to Vespers of the *Eve of the Nativity*.<sup>\*</sup>

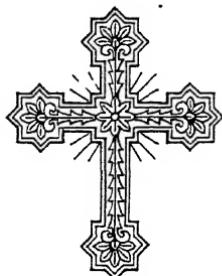
From and with Vespers of the *day before Ash Wednesday* and throughout *Lent* (excepting *Good Friday*) to the Vespers of the *Eve of Easter*.

**"BLACK.** For *Good Friday*.

For a *Day of Humiliation*.

[<sup>\*</sup> Except *St. Andrew's Day*, when *Advent Sunday* precedes it, and *St. Thomas' Day*: on these days the color is Red.]

The *Celebration of the Holy Communion*, the *Solemnization of Holy Matrimony*, and the *Order for the Burial of the Dead* shall not affect the *Proper Color for Day or Season* in use when these Services may be held."

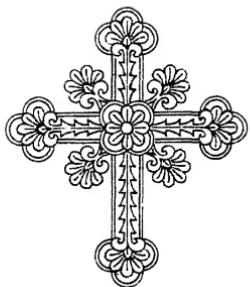


Suitable on black

A careful study of these rubrical directions should be made by both pastor and altar guild, so that the prescribed changes may be carried out as scheduled without error and confusion.

There are church calendars available in which the use of the liturgical colors are scheduled for the year. Care must be exercised in the choice of such a calendar since the use of these colors varies in different communions. *The Church Year Calendar* published annually by the United Lutheran Publication House, Philadelphia, notes the correct appointments.

A good plan is to prepare one's own schedule. For this purpose commercial calendars in the form of pads, a page to a week, are the handiest. On these weekly pages the name of each Sunday,



Suitable on violet

the major and the minor festivals, and other observances can be noted on the correct dates, beside these the color to be used can also be noted. This is excellent practice: besides it familiarizes one with the progress of the Church Year. The calendar should be kept in the sacristy: if it be one of the "hang up" kind, then attach it to the wall near the parament closet or chest so that it will be readily seen and consulted.

Use of Liturgical Colors, and hangings and vestments in such colors, are not an arbitrary or recent invention or innovation. They are the development of church use and expression through many centuries. There is a definite purpose in their employment: it is to teach through the eye. They are symbolic, and by this means the worshiper receives constantly and silently an external comment or lesson which calls to mind the period of the Church Year through which he is passing, in which he is worshiping, and the great facts of redemption memorialized. Such a contribution is very helpful: it adds its individual note to the great harmony of the worship in which he is engaging.

For centuries there was much variation in the liturgical colors and in the number of them throughout different sections of the Church; some used more than others; some used different colors in part. Even now, in some communions, other colors are used in addition to the five which have become the normal use in the liturgical communions.

*White* is the color of perfection, of perfect glory, beauty, holiness, joy. It is scheduled for use on the joy days, the festivals of the Godhead, the great Days of the year.

*Red*, the color of fire, of blood, of fervor, is scheduled for use on days which mark the great events in the life of the Church and for the commemoration of those who have made the good confession, e.g., apostles, martyrs.

*Green*, the color of abiding life, of peace, nourishment, rest, constancy, finds its use in the longer teaching seasons.



Suitable on red

*Violet*, the color of royal mourning, is scheduled for periods of preparation and penitence.



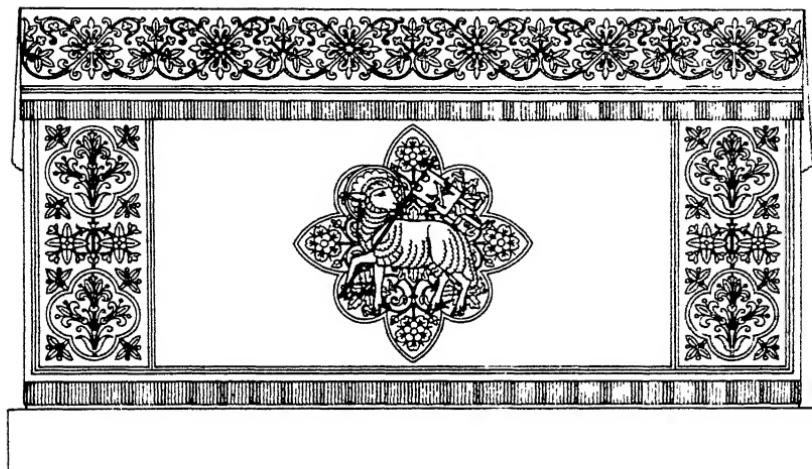
*Black*, the color symbol of the depths of woe, sorrow, utter darkness, finds but two uses in the Church Year according to the General Rubrics, on that Day of days, Good Friday, and when the Church calls to humiliation and prayer.

"There is a basis in nature for the use of Suitable on green or red the colors as prescribed. Green is the central color of the spectrum. Red is the color of highest vibration at the upper end of the spectrum and stands next to white, which is the fullness of color. Violet is the color of lowest vibration at the other end of the spectrum and stands next to black which is the absence of color. Furthermore, green is the common color of nature, the prevailing color of natural conditions." (F. H. Knubel) Applied in their use to the Days and Seasons of the Church Year, these colors carry with them a vivid symbolism entirely their own, and uniquely so.

It will be observed, that frequently the Rubrics schedule a change in colored hangings to begin *with the Vespers of the day before* a certain given day. This follows the custom of the ancient Church which always anticipated the festival celebration with the preparatory office of the evening before, and also observes the ancient practice of noting the change of one day to another with the eventide and the rise of the evening star.

The final rubric in this group of the General Rubrics, page 489, forbids the displacing of the day or season color because of a marriage, or funeral, or Holy Communion. In other words, for example, the use of white paraments at the celebration of Holy Communion (unless specifically, properly so scheduled) or for weddings, no matter on what day or in what season they may fall, is not allowed. No more is it either correct or proper to use black for funerals invariably, no matter at what time in the Church Year they may be. The color of the day or season *remains unchanged* in these circumstances, carrying its testimony to the believers through all conditions under which they are called to live.

There are two possible variations from the appointments of the General Rubrics in the use of some of the liturgical colors. These are mentioned here since the uses are both ancient and historic, and also pure and rich in symbolic value. These departures from the General Rubrics' appointments can be used with perfect propriety.



Design for frontal and super-frontal, suitable on white, red, or green

The first is connected with the Sundays Septuagesima, Sexagesima, and Quinquagesima. Pointing *toward* Easter, as these numerical names indicate, they are actually *pre-Lenten* in character. This is borne out also by the Propers of these days, and more, by the fact that the Lenten observance and fast was begun with Septuagesima by certain groups in the Church. This is an *ancient* use. For these reasons the liturgical color for these weeks should be *violet*, *not green*. Use of the latter makes these Lord's Days and their weeks an "orphan" season, actually characterless, as they thus have (by color) little or no relation with the Epiphany Season which they follow, or with the Lenten Season which they precede. Green as a liturgical color has a quite different symbolic use and interpretation than such as can be attached to these Sundays even by imagination! Long use by the Church was and is violet. The use of green is to be accounted

for as a divergent use of our Communion abroad, from whence it has come to us; and the "why" for it has never been satisfactorily stated. Unhesitatingly we recommend this "change"—it will mean more, and it will be the return to the ancient use. And, by the way, even in our Communion, the use of the green, does not go back *many years* to the Reformers!

The second variation is the use of *black* throughout Holy Week beginning with the Vespers of Palm Sunday, continuing to the Vespers of Easter Eve. If the Holy Communion is celebrated the *evening* of Holy Thursday, the liturgical color *for that celebration only* is *white*, since this is *the Day—Evening!*—of the Institution of the Holy Supper. The paraments would be changed immediately before and after the Celebration. If Cross and candlesticks are veiled, these are not disturbed!



Design for super-frontal. Any color except black





The Church of the Trinity  
Norristown, Pennsylvania

## XVI

### Preparation of the Chancel for Worship

THE chancel deserves and requires reverent and thoughtful care. Whether it be that of a chapel or of a great church, whether it be simple and plain or richly appointed, it *must* always be perfectly clean and kept in the best of order. No "must" should be needed here, for reverent devotion should inspire it.

The first duty devolves upon the sexton, but it does not end there. It will be well to impress upon him that *the place is sacred also while he is cleaning it.*

Here also is the opportunity for the services of an Altar Guild. It should not be difficult to interest a group of women, even in a small congregation, in such an activity. With the pastor as the consultant, at least, and helpful directive head, smaller groups of such an organization can be appointed from time to time for the regular and methodical oversight over the care of this part of the church.

The duties (are they not opportunities and privileges?) of an Altar Guild may be summarized after this fashion:

The care of the chancel in general, and in particular before worship; to see that it is in proper condition for use in Divine Worship; to see that the proper hangings and linens are in place; that the required books are in place, the markers neatly arranged; to note any needs.

They should have charge of providing and caring for the linens,—laundering, care, and replacement when needed; also of providing, caring for, and changing the colored paraments.

Another privilege is the care of the sacramental vessels: these should always be kept scrupulously clean.

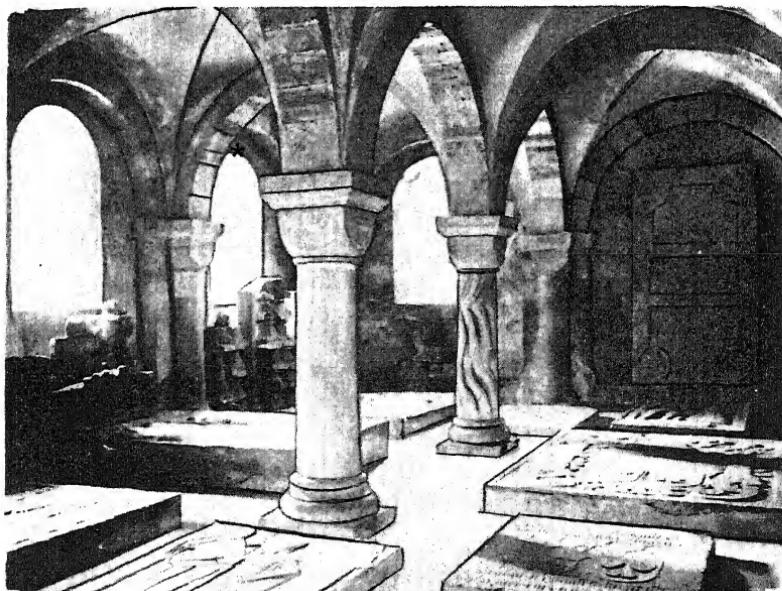
They should have charge of the filling of the altar vases with flowers and the removal of the vases and the flowers after service.

If it is customary to cover the altar brasses and chancel furniture after Divine Worship, they should perform this duty too, seeing that the chancel is in as orderly condition when

not in service use as when used for Divine Worship. Their work should be so planned, that when hangings or linens must be changed, it be done the day before the chancel is used, and not immediately before a Service or when worshipers are entering the church.

A final examination of the chancel should be made by one of the Guild in good time before a Service to see that nothing has been overlooked or neglected, and that everything is in good order. The flower-filled vases should be placed on the retable at this time.

The pastor should not be expected to, nor should he, perform such duties:—neither change altar hangings or other paraments, or dust off the altar, or put up the hymn numbers, etc., etc. The creation of interest and the fostering of what can be very useful service in all these things will depend upon his leadership. His part is helpful direction. He has in this activity a field that may be made very attractive to a large group of devoutly interested women, both young and older.



Crypt, Lund Cathedral

## XVII

### The Minister's Part

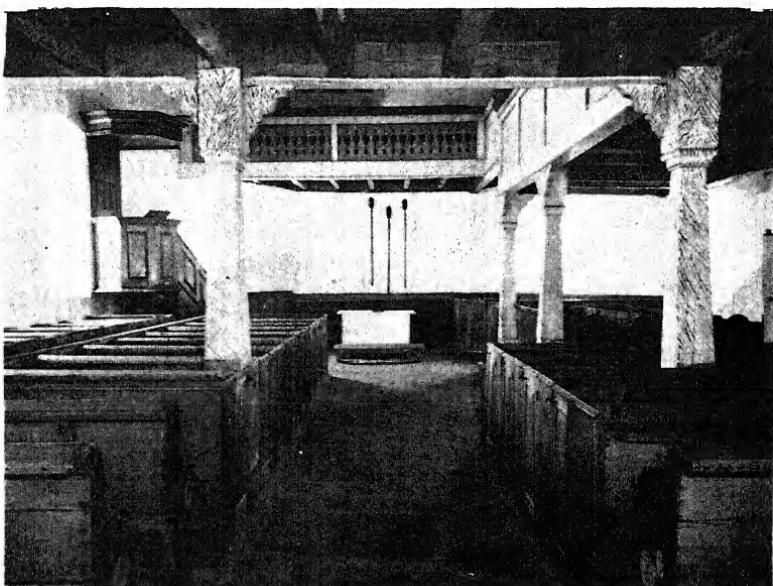
THE minister's part in the preparation of the chancel for worship is an important one. In the first place, he should no more enter the chancel to make his preparations right before the service, and walk about here and there, than anyone else. If he requires orderliness of others, and reverence, and observance of sympathetic deportment, he should be the first to observe these carefully and strictly himself.

The minister, in *ample* time before a Service, will first of all examine all things to see that the chancel is in proper order; that everything is in its proper place; that not any thing which does not belong there is left to lie around. A wise rule is to take nothing for granted. Is the cross straight? Are the candles ready for use? Are the offering plates in their proper place? Are the books in place? Are the proper hangings in use? Is the Fair Linen clean? Have the flowers been put in place?—or if there are no flowers, have the empty vases been removed? Is the missal stand where it belongs?

One would not think one would need to suggest such questions, but we have been in a church where the altar cross had been carelessly put back in place *turned around* and the minister had never noticed it! We have seen the minister march up the center aisle after his choir, wearing one colored stole and an antependium of a wrong color on the altar:—he had never noticed it! We have seen a deacon rush up to a hymn board and begin to put up the hymn numbers while the choir had begun to sing the processional and was entering the church! We have seen the minister, after hurried devotions, begin to put things about here and there on the altar. Such things need not occur: a bit of real, interested foresight will guard against them.

After his general survey of the chancel, the minister will find and mark the lessons to be used at the coming service; mark the altar book; find the text for his sermon in the pulpit Bible; and if he uses a manuscript this is the time to put it where it belongs,

on the pulpit desk, and to do all the fussing over it and with it that so often is saved for a congregation to watch. In short, he will do all things needful *at this time*, so that when he enters the chancel for the conduct of Divine Worship he will contribute no jarring note by some unnecessary or heedless action of his own.



Interior of Augustus Church, Trappe, Pennsylvania

The altar with a kneeling-bench before it and the wine-glass pulpit are prominent. Back of the altar hang three klingelbeutels (collection bags)

## XVIII

### The Minister in the Sacristy

THE minister should make it his rule to enter the sacristy at least fifteen minutes before the beginning of a service, *and there he should remain undisturbed.*

This period of time will be all too short for his quiet preparation for worship, preparation which he too needs right at this time, and which he should insist upon being permitted to have alone. Interruptions of this period from without should be most firmly but gently discouraged. If the pastor will say frankly why he wants this time for himself, his people will gladly respect his wishes; it also will be an excellent example to them as well. If he can arrange a longer period, say half an hour, so much the better: that is not a minute too long. And thankful should such an one be who need not rush from the closing period of Bible school into the sacristy at almost the last minute with hardly a moment's pause either for quiet contemplation or prayer.

If the Bible school precedes the morning service, the pastor should arrange to leave the school in sufficient time for his un-hurried needs in the sacristy or see that the school is dismissed in time to allow a period of quiet between the end of the school session and the opening of service. This is not only in his own interest but in the interest of all.

Once in the sacristy, and alone, these moments should not be wasted on "last things," such as preparation of announcements, a hurried glance at sermon notes (!), the choice of hymns, or even the looking up of lessons. There has been ample time for all these matters before this.

The pastor will want every moment he can get for earnest, personal prayer and for quiet thought. The worship in which he is about to engage, the Liturgy he will conduct, the Word he will read and teach, the Sacrament he will celebrate,—all these are asking something of him, and the last they ask is *not* professional readiness. It is the call of the high and holy, of blessed privilege, of rich opportunity, of serious and searching responsi-

bility to him. Therefore let him kneel quietly at his prayer desk and seek that harmony of spirit which will make him a worthy ministrant in the Divine office. Here is the moment of the good beginning, which will carry through all that is to follow. There are excellent handy books of devotion, little offices of preparation, for use at a moment like this, if he desires something to direct and aid his meditations and devotions. There are very useful gatherings of collects and meditative prayers also available. Such books may well find a place on the sacristy book shelf, and be there ready for use. A brief reading, a few of the rich collects, and then his own hungering plea for grace and strength, for enrichment, for mellowness of heart and speech: these are merely helpful suggestions.

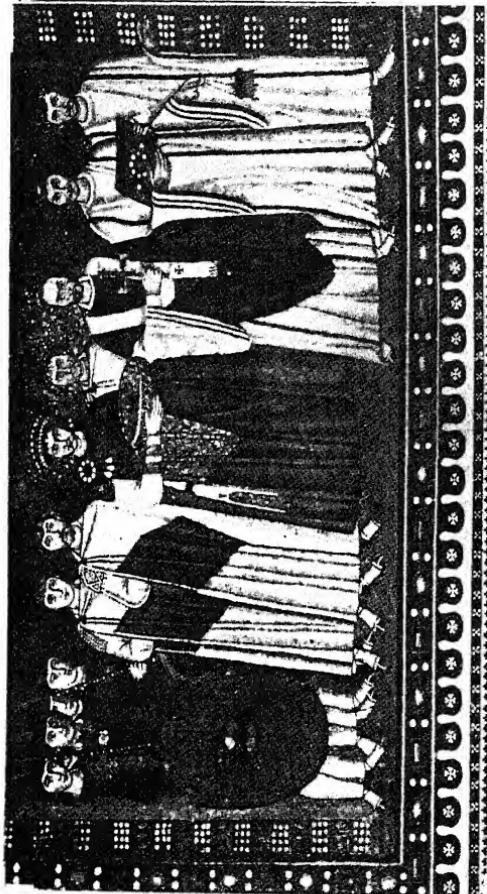
The pastor should not leave his vesting until the last moment, "when the organ begins to play," but should vest in ample time and *with care*. Nor should it be necessary for him to have assistance in vesting. He is neither helpless nor does he need help to dress at other times. That his robe is not put on in any kind of fashion, or carelessly adjusted, or his stole carefully arranged; that his whole appearance is one of careful neatness, is not personal vanity, but the only thing worthy of the office he holds and which he is about to administer and of the place he is about to enter. A mussed surplice certainly should not be worn!

There are prayers one may use while vesting; see, for example, "Oremus," page 131. Remember that every moment in the sacristy is to be used for the highest purpose, to one end; then every act will seek some spiritual contact and enrichment.



The Ancient Ecclesiastical Vestments

A sixth century mosaic in the Church of Saint Vitalis, Ravenna, which was built in 526 and consecrated in 547. The Emperor Justinian and Maximianus, twenty-sixth bishop of Ravenna (546-562) are shown in the center. The emperor holds an offering bowl, the bishop a cross. Two clerks are with the bishop; one carries a Textus or Book of the Gospels; the other carries a censer. All three wear a long white garment reaching to the feet, with full wide sleeves. A narrow black band passes over both shoulders to the bottom of this garment, which is the linen dalmatic; the stripes are known as clavi. This is an ancient form of the alb. The bishop wears also a dark olive green chasuble, and over this the episcopal scarf, the pallium



## XIX

### Vestments

A VESTMENT or garb peculiar to the ministrant and used by him at the time of his ministrations in Divine Worship or for ministerial or official functions is as old as the Church of the Old Covenant. There the priests' ceremonial vestments were divinely appointed—Cf. Exodus 28. It is not unnatural that such an example and ever present use should influence the Church of the New Testament and eventually appear in a form adapted to its use. This was the fact. There is abundant evidence in existence which witnesses to the use of priestly vestments at a very early period in the Church's life.

When one speaks of vestments today one must immediately describe the article or articles of dress to which one is referring. For there is one use which deals with the so-called historic vestments, and another which has become current in the course of the last few centuries. Unfortunately the so-called historic vestments are usually considered as confined to and expressive of the Roman Communion and preeminently their use. It is not unusual therefore to look upon these with suspicion and distaste, whether they are deserving of either or not. But strict justice must be done this matter and use and a distinction made between the vestments which are truly historic and also are the unbroken use of the Church from ancient days, and those added in the course of time, either to force some symbolism or mark some unique official or priestly distinction. The ancient and truly historic vestments will be referred to more fully below.

Custom, and some other things, in the Church of the Reformation on the continent, and from there in the American Church, more than anything else, brought about a use in the minister's vestment for use in Divine Worship which departed from the historic vestments. That use is the *black robe*. There has been very little "opposition" to disturb the development of this use into a *practice*; while, on the other hand, there seem to have

been quite a number of things along the way that aid in making it so.

The Church never adopted or even approved this use formally, nor has there been formal action to the contrary. Nevertheless it exists and seems to have much of an "official" stamp about it and seems to be accepted as such without much question. One might subject it to a test or two or to an examination, and ask that it be proved *proper* for the use of the Church in the functions where it is employed. There would be the *historic* test; then there would be the *liturgical*; and then the *symbolic*; and finally, to be quite modern, there would be the *utilitarian*. What would be the result if such an examination were strictly fair and unprejudiced?

Use of the black robe is an inheritance from a reaction on the part of the Reformers of the sixteenth century to matters because



Chasuble. Uppsala Cathedral, Sweden

of their associations ("the company they kept"!) more than because of what might be good or questionable in the things themselves. These men gave far more attention to doctrine and its expression than to a pure liturgical practice. This received scant attention until compulsion brought that about, and then the result was hasty, unbalanced, not carefully, historically approached, and in many cases most arbitrary.

At first liturgical matters continued as they had been, as a matter of course, due to long association and the fact that much of the practice was deeply imbedded in the life of the common people. Practices and uses built upon false foundations, and expressions of false teaching, and the great host of superstitions, all of which seemed to center and thrive in the worship of the Church and radiate from this into many other relationships, passed into disuse, some sooner, some later. The attitude toward this all was more one of meeting the problem when it arose than of boldly and instantly dislodging and doing away with it. When



Chasuble, Skara

the problem had to be faced, it was; but results revealed the way it had been met!

One can realize why custom and practice would remain wholly unchanged for a long period at some places and why there was almost immediate change at others. This state of affairs related to the Liturgy and all its adjuncts, among the latter, of course, the priestly vestments. (Luther's first formal release on this *whole field* was in two pamphlets issued in 1523; but serious interest in Worship and its adjuncts was rising and demanding attention.)

Now vestments used in Divine Worship were regarded as *priestly*; and with the emphasis placed on Roman sacerdotalism and the sacrifice of the Mass, the feeling against their continued use grew and finally showed itself in varying degrees up to open repugnance and violent objection. Yet even so the caution was oft repeated and the advice oft given not to disturb the people in their attachment to accustomed uses.

One is not surprised, therefore, to find a wide looseness of practice,—if it may be called “practice,”—in this particular connection. One or another of the reformers or priests loyal to the Reformation movement would appear for Divine Worship clad in a monk's habit, or at another time in his university garb, or some other time in a doctor's robe: just as he might happen to feel, because of his intense reaction to the “abominations” attendant upon the celebration of the Mass. And, strange to say, the same men, under other circumstances, would use the churchly vestments! Practices certainly were loose: “rules,”—when there were such things,—were inspired or affected oftener by personal attitudes than anything else,—likes or dislikes, prejudices perhaps. The results were unfortunate, and have been far-reaching and long continuing. They made for disorder and for a great variety and confusion in practice and attitude toward all of these things in general, which too frequently is one of sufferance rather than genuine appreciation, when it is not altogether superior and disdainful of an inheritance that should be treasured.

But customs were forming: some new, some revolutionary. While this category of churchly expression was looked upon as

*adiaphora*, things unnecessary (!), it gradually assumed a somewhat settled condition. One must qualify this immediately by

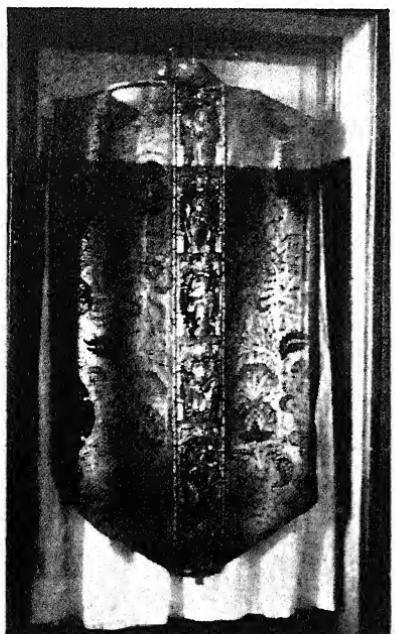
saying, that such was not necessarily general to the Church, a universal use, but usually confined to and expressive of the attitude of some section only; for example, one of the petty kingdoms or one of the cities and its environs.

One section of the Church would use the garb which eventually becomes the black robe of the present day. Another maintained the symbolic and ancient vestments in their entirety. Still another confined their use to the historic alb, stole, and chasuble. Still another used only the alb.

To this wide variety of practice the *Kirchen Ordnungen*,—Church Orders,—of the sixteenth century bear constant witness. (These Orders, many in num-

ber, were “official” publications, effective within the specific province for which they were prepared and issued. They contained the regulations and directions for the government of the Church, the forms for Divine Worship, the instruction of the youth, discipline, and in many cases statements of doctrine.) As they were of a variety of types,—“Romanizing”; “strictly Lutheran”; and “Reformed,”—all possible uses existed side by side in the same Communion. But nowhere does one find that the use of vestments was entirely abrogated. These people were still too near old, long-standing and cherished customs. Their feeling for and appreciation of these was innate.

Luther and his fellow reformers did not look upon the retention of vestments as a sin; neither did he regard their abolition as a sin, as long as the common people were not offended



Jakob Ulfsson's Chasuble. Uppsala,  
Sweden

thereby. He writes to the point: "Pictures, bells, eucharistic vestments, and the like, I hold to be free." In his *Formula Missae*,—Form of the Mass,—he writes to Bishop Hausmann: "We agree that they may be used freely, provided pomp and luxury be



Luther vested in surplice. Melanchthon wearing doctor's robe, administering the Holy Sacrament

absent; for you please not God the more by blessing (that is, consecrating, ministering) in vestments, nor the less by doing so without them." Simplification of use followed naturally and gradually, and in course of time the swing over to the use of the *Talar* or *Chorrock* brought a use that became almost universal. The genesis of this vestment, in all probability, may be traced back to the garment which would correspond with the present cassock and to the garb common to university uses.

One other possibility remained to be tried out and then introduced *as a custom*; this was the effort of another branch of the Reformation and the "use" of *no robe or vestment whatever* resulted. This, like a good many other things, came to America, too, and found a home in the Church in America.

But when Muhlenberg came to America he brought a clerical robe with him. It had been made for him in London, after the English pattern. The black robe was then in use in the Anglican Church. Muhlenberg's example served two purposes. It revived a long disused practice, namely, wearing a vestment at Divine Worship; and it set up the black robe as the standard. The ministers of the Swedish churches in America, however, had maintained the custom of their homeland and used the alb.

The wide variety of uses remains to this day, actually they run from the one extreme to the other — all within the same Church. One might feel some strangeness if one attended worship in one of our churches where the custom is to use the eucharistic vestments; but one would be forced to realize and admit,—and that according to the Church's teaching,—that such use is a perfectly proper one, as proper as the use of the black robe in another.

The predominating use at present in the American Church, where a vestment is used, is the black robe. "Where a vestment is used"—one can hardly credit what that implies, remembering our history, our traditions, our heritage, and . . . our assertions! yet, it is true. There are churches where even the black robe will not be "permitted"; where an opposition to it exists which is both decided and determined. To what ends prejudice and refusal to learn,—even what we are!—will go.

Here and there (but now in growing numbers) one will find

the use of cassock, surplice, and stole. Men do not like to be known as "individualists," even when they may be trying quietly and in good spirit to break the way to better things. Another use, also here and there, is the so-called Saxon alb, worn over the black robe and used at the Celebration of the Holy Communion. A growing practice is the use of the stole in the liturgical colors worn with the black robe: this is at least an evidence of a "feel" for a more churchly vestment. A growing disuse of the "bands" is to be hailed as a good step forward. Another most interesting development is the ever-growing practice of vesting choirs in cassock and cotta, a silent witness to something more than mere "looks" and decidedly a trend toward better things. One wonders how long the church whose choir is vested in cassock and



An ancient chasuble. Iceland

cotta will take to realize the anomalous situation when its pastor continues to wear the black robe. One wonders what the objection might be to his use of the historic vestment for his own ministrations. Why should the choir use one and the pastor not use his? (And here it is necessary to insert a caution against a "temptation" which seeks to introduce an utterly wrong use. Of late years commercial houses which provide vestments for choirs, among others, have offered *colored* robes and colored cassocks, and robes with colored facings, evidently an imitation of the minister's stole. Some non-church choruses and some few church choirs have yielded to these temptations. We have no criticism as to the non-church choruses but such a "vestment" for a *church* choir is utterly wrong—even "looks" cannot commend a robe or vestment like that for such a use. And further, choirs should not have the final decision as to the vestment they will wear. There is but one correct, *churchly* vestment for their use.)

No matter how widely the use of the black robe has become a practice of the Church, or how well intrenched it may seem to be in some sections, there can be little question about the *unchurchliness* of this robe. The purpose of this book is to deal with a normal *church use* which is both historic and correct. For this reason it is necessary to speak frankly and straightforwardly; and it is necessary to say some things right here.

The black robe will remain always what it always seems to have been,—an academic gown transplanted into another atmosphere: "related"?—perhaps, if one cares to admit the stricture, that "the Church of the Reformation was born in a university." The black robe is a gloomy thing, used where joy and purity should be typified. It has utterly no connection with the historic vestments of God's ministers, which run back to such an antecedent as the Divine appointment in the Old Covenant Church. It is clumsy and without symbolism. It is liturgically a stranger, out of place. It is uncomfortable. Too often it serves to advertise some academic degree, instead of to clothe the minister of the sanctuary; and is that not true? Is he not ministering in the sanctuary? Is such a ministering the time for the display of "honors"? —when the ministering itself is the highest, greatest honor to the servant?



Consecration of a priest of the Church of Sweden to the episcopacy by the Archbishop of Uppsala in the Cathedral

An interesting scene, illustrating the wideness of Lutheran usage. The candidate for episcopal orders vested in an alb stands immediately before the Primate, who with his assisting bishops, is vested in full pontifical vestments, including mitres and croziers. Almost every other variety of vestment is here, even the black talar or robe and the garb of a representative of the Orthodox, Greek Church: chasubles of various styles, copes, capes, ruffs, collars!

Perhaps one should appreciate the use of such a robe as over against the deliberate non-use of any vestment at all. Perhaps one should be grateful that such a robe is used as widely as it is, giving at least some decorum in the appearance of the minister as over against his appearance in every day clothes to conduct Divine Worship. Perhaps one should wish that it might be more generally used, realizing the while the unyielding prejudice against things miscalled "catholic" and the reaction to no robe at all because of this prejudice, one that will not accept historic enlightenment. Still one cannot name it what it is not, and one cannot feel that association will distinguish it from other uses. Perhaps one should "apologize for it and put the most charitable construction" possible on it, and try to regard it as a *distinctive* use, carrying it back, if that is possible, for some sort of historic precedent, to this fact, for example, that it was used at times as a "preaching robe." But one trembles at the thought of calling it the *distinctive church use* of the Church of the Reformation in the face of university, college, and high school commencements!—and this in the Liturgy of the Church: certainly one is not happy to own this as a *distinctive use*!

However, as long as we do use it, let us not name it a "gown," and let us try to get away from the academic form or style of it and leave our chevrons and facings and hoods at home when we go to church!

#### *The Historic Vestments of the Minister*

The proper churchly and historic vestments of the minister are the cassock, the surplice, and the stole for general use, and the cassock, amice, alb, stole, cincture, and a simple linen chasuble for use at the Celebration of the Holy Communion and on high Days.

Where the general custom is the use of the black robe, use of the vestments named above will probably mark the user as an individualist: it is also likely that he will be called "high church"—another easily misused term and designation! The reputation of being an individualist is, of course, unhappy, no matter how sincere the individual concerned may be and thoroughly correct in practice and well within his ecclesiastical,—*Lutheran*,—rights,



THE HISTORIC VESTMENTS IN USE AT THE TIME OF THE  
REFORMATION

1. Amice; 2. Orphrey of Chasuble; 3. Chasuble; 4. Sleeves of Alb  
5. Maniple; 6. Stole; 7. Alb. Of these the Alb, Stole, and Chasuble  
are the ancient group.



Cassock

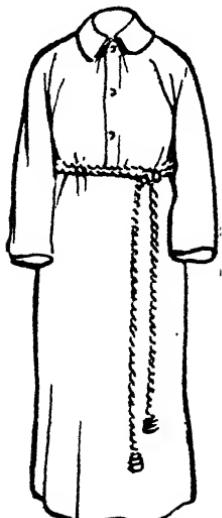
as long as his people are in harmony with him. It may be that custom will change, as it has in times past more than once, and the Church will realize more and more its historic treasures and practices . . . and use them.

The *cassock* is a comfortably fitted garment as regards the body from the waist upward, but full and flowing below. Its usual length is to the ankles—at least so that it does not sweep the floor. It is open in front from top to bottom but provided with buttons and button holes at short intervals throughout the whole length and is always worn buttoned up. It has a narrow, standing collar fitting tightly to the white collar, with a small step in front. It is the first garment put on by the minister when vesting and

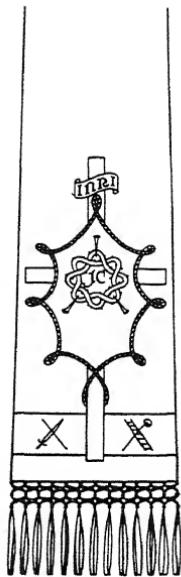
should be worn while he is in the sacristy, or when he enters the chancel or sanctuary to prepare for service, and when he meets people after the service in the church. It is usually made of a durable black serge: it will be wise to have this light in weight.

The *amice* is a short linen cloth, usually oblong in shape, and is worn over the shoulders. Originally it covered the head. The ancient prayer said while putting it on speaks of it as “the helmet of salvation.” After the alb has been put on the upper part of the amice is turned down over it around the neck.

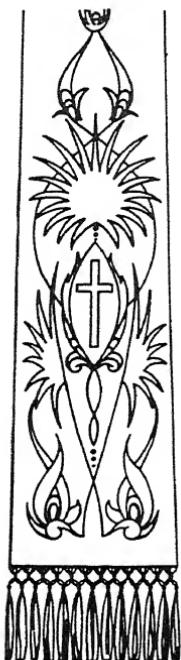
The *alb* is the oldest of all the vestments. It is not unlike a *surplice* in some respects, but is longer, falling to the ankles, while the surplice is usually knee length. It has tighter fitting sleeves, while those of the surplice are full and flowing. The opening at the top is large enough to put the garment on over the head comfortably. It is not gathered around the neckband as is the surplice. Usually it is made of very fine linen. It is put on after the amice when



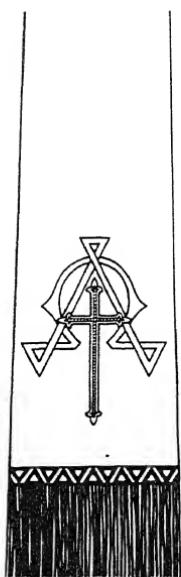
Alb and Cincture



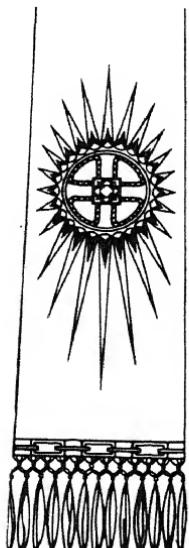
Violet or Black



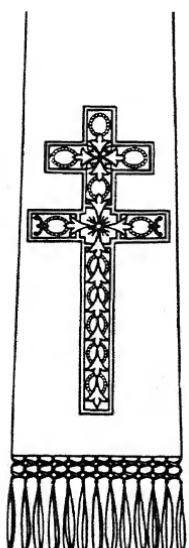
White or Red



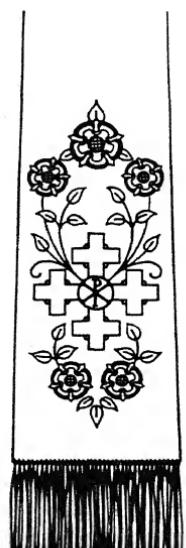
Any Color



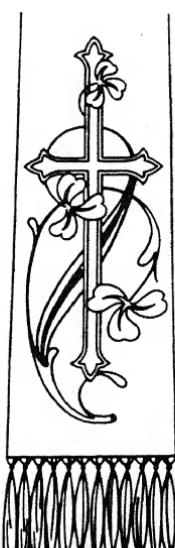
White



Any Color



White



Green

## STOLES

the minister vests for a celebration of Holy Communion or for a high festival service.

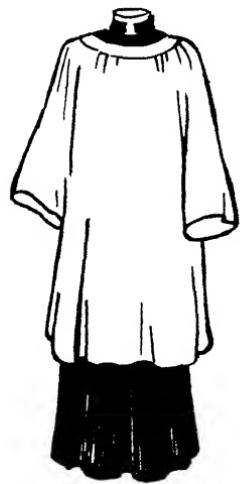
Instead of the alb, the vestment used for all general services is the *surplice*. This is said to have descended from the alb and its form and use dictated by general needs. It is made of fine, durable *linen*, and should not be made of any other material, such as china silk. It is much fuller in its proportions than the alb. The sleeves are full and usually pointed. The fullness is gathered in a neckband which encircles the wearer's neck and rests upon his shoulders. Its length is to slightly below the knees. It should not carry any ornamentation.

The *stole* is a narrow band of silk, narrowest at the back of the neck and over the shoulders, and widens gradually to the ends which are finished with a fringe. It is adorned with embroidery.

It is worn around the neck pendant over both shoulders, extending in length about to the knees. Stoles are made in the color of the day or season, and their use is governed by the rubrics scheduling the change of the paraments. In other words, the same color stole is used by the minister as the liturgical color of the day. The use of a *black* stole Sunday after Sunday, especially when there are colored hangings, is not a good one. Very neatly embroidered stoles, which are not expensive, can be procured. An entire set should be provided and used, or none at all. The stole is worn over the surplice. It also is worn over the alb; in this case the ends are enclosed by the *cincture*.

The *cincture* is a band of linen worn around the waist and caught or tied at the right side; a heavy cord (white of course) may be used instead of the linen band.

The *chasuble* is the vestment for use at Holy Communion. Since ancient times it has been known as "the vestment." Its original form was somewhat elliptical with an aperture slightly forward of the center for the head. It falls over the shoulders



and will need to be gathered up over the arms to permit freedom of movement. Utility (perhaps comfort) worked a change in the shape of the chasuble, until it came to be made of a broad back extending well down the back, and a narrower front piece extending down the front but not as far as the back. These two parts are connected over the shoulders. This style of chasuble may be made of silk, damask, or velvet. It is embroidered.



A Linen Chasuble

But the simple linen chasuble is by far the better use, and the one to be desired. The chasuble is worn at celebrations of the Holy Communion, on high Days, etc., and is the last vestment put on by the ministrant.

The foregoing embodies a perfectly historic use, antedating the period of the Reformation by centuries, and is in conformity with the principles and doctrines of the Church of the Reformation. It also is the present use of large sections of the Church in Europe, in fact, has been their unbroken use.

The foregoing chapter, except for some necessary emendations, was written some years since. It is interesting indeed to realize what has been taking place during these passing years especially in connection with vestments. Where in those days a very few used cassock, surplice, and stole, now that use has spread far and wide, *and is slowly but surely displacing the black robe*. Perhaps the day will come when the black robe will be confined strictly where it belongs, to academic functions, and the historic vestments, at least cassock, surplice, and stole, will once more have come into their own.

The trend toward this use became so marked that a few years since the United Lutheran Church asked the Common Service Book Committee to issue an authoritative statement relative to vestments and their use. When the Committee took up consideration of this request, the following study was the basis of the

Committee's discussion and in a much abbreviated form became the Committee's reply. Since this "study" covers matters which are germane to the subject considered in this chapter and is somewhat wider in its scope, it is here included.

### *On Vestments*

It has been customary to place Liturgy, rites, ceremonies, and their kindred adjuncts rather arbitrarily under the category of adiaphora. This is a "classification" or denomination which has been given an unfortunate force, and the result has been effective in a wrong direction: instead of making for confessional churchliness, it has broken down churchliness.

There are adiaphora; but there is a time when such developments as the Liturgy, rites and ceremonies, and their symbolic adjuncts, may no longer be regarded as such. Rather on the other hand, they must be regarded as an exemplification and a truly confessional vitalization of the Faith. They genuinely are the contribution of faith working in life: they are the "dress" in which devout devotion presents its worship. Now this,—such things,—certainly cannot be adiaphora!

"Vestments" leave this classification early in the developing worship life of the confessing Church: they appear as symbolic interpretation of Divine Worship. They are unique in their testimony. In those days they never were a matter of "authoritative institution," nor for that matter of authoritative regulation. They appear to have had a very natural, rather prosaic, but nonetheless spiritual, development. They grew out of the every day; but their introduction as specific ecclesiastical,—devotional,—uses grew out of a fine sense of the fitness of things in Divine Worship; and a definite purpose to mark this uniquely in so far as the direct ministrants in Divine Worship were concerned.

Today we face "Vestments" as strictly and unfortunately denominated as adiaphora. We cannot escape the unhappy application of this term and classification of many things vital to the most practical exemplification of Faith,—the Worship of the Church. We must be satisfied with a weak, hesitant "recommendation" that such and such are "Good practice," and so and so are "Historic"; and this in the face of a pure, historic, living tra-

dition and use, unbroken from the early centuries of the Church's life. We do not dare say that this or that is so *authoritatively!*—and that in the face of their really being just that!

However the most possible must be used!—such "recommendation" may be made. It is needed for the benefit of a fitting, historic, churchly practice and certainly desirable in the interests of good order.

It has been suggested that the development of use of distinctive ecclesiastical vestments is based on Old Testament practice,—the priestly and high priestly apparel. The *example* of Old Testament liturgical practice, however, is about as far as one may go. Genesis of "Vestments" or "evolution" of them, is not from these pre-Christian examples.



Chasuble

The earliest and universally used vestments or ministrants' garb in Divine Worship were a natural outgrowth, it might even be said a continuation, of the daily apparel of both laity and clergy. Divine Worship was celebrated and conducted by ministrants garbed in their everyday clothing, but almost from the beginning there was a requirement, that they be freshly clean! This meant that at time of Divine Worship ministrants put on clean clothing! Out of these articles of apparel have come the churchly Vestments.

One must realize instantly how ancient the use of these is.

Two of these articles of everyday wear are mentioned in the New Testament. First the *Tunic* (*Sticherion*) (Cf e.g. Mt 5:40; 10:9f; Jn 19:23; Rev 1:13). This article was the universally used under garment: everybody wore one. It was always white. This garment became the *Alb*. It was quite commodious in cut and gathered at the neck, extended to the ankles, and had narrow sleeves reaching to the wrists. As time brought changes in styles

of everyday clothing, this *remained* unchanged in the Church's use,—the Alb, the oldest and universally used "Vestment."

The overcoat of those early days was the *Paenula* or *Amphibalus* (*Phaenoles*) (2 Ti 4:13). This also was worn by everybody as a protection against cold, or weather, etc. It was, usually, of one piece of material, cut round or elliptical in shape, with a hole in the center in the first case, or a bit forward of the center in the second. It was made of heavy linen, or cloth; at times in a variety of solid colors, and embellished with a narrow band in color around the outer edge and the edge of the opening for the head. Because it enveloped the entire body it was soon called the *Casula*, "Little house"; from this comes the ecclesiastical term *Chasuble*. Like the Tunic, by the fourth century, or earlier, this had become a distinctive ecclesiastical use.

Since these early days these "Vestments" have been universal, basic ecclesiastical apparel used for all sacramental and formal actions. To these was added the *Cincture*, a long band of linen, which was wrapped around the waist and tied or caught at one side. Its use was to gird up the Tunic,—Alb,—utility only.



Men's Choir Vestments  
Cotta-Cassock

Another article in early, common use was the rather long, oblong napkin, carried over the left shoulder. From this the *Stole* is derived,—*Orarium* (*Epitrachelion*). It was first used in the East in Divine Worship, waved back and forth by servers to drive away insects. Then adopted as distinctive mark of priest and deacon. It came into the use of the Western Church by way of Spain and France only after some centuries.

This group (of course there are some others which do not concern our Use) comprises a most ancient, historic, and pure Use. These Vestments have been in unbroken use in the Church since the earliest times;

they always have been associated with Divine Worship.

The *Surplice* is not as historic as the foregoing. It is a medieval development. It grew out of a garment devised purely for comfort—utility. However, that was in ecclesiastical surroundings. *Surplice* is the English for *Superpelliceum*,—“over the fur garment.” In northern countries, the churches became bitterly cold; and in the ministrations of the sanctuary, etc., the clergy wore a fur-lined gown for warmth. As they were unable to get an *Alb* over this rather bulky garment, or the heavy sleeves through the narrow *Alb* sleeves, this *Surplice* was devised. Like the *Alb* it was made of heaven linen; full cut in body; gathered at the neck; in full length to within ten inches of the floor; wide flowing sleeves. No *Cincture* was ever used with it. A stole was placed over it for general offices of ministration; but it was not used at Celebration of Holy Communion. The earliest of these *Surplices* are found in the tenth century. It really is an applied form of the *Alb*.

The *Cassock*, now the under garment of ministrants, is most likely derived from the *Black Robe*, which in the medieval period was not a liturgical vestment, merely an under garment. Over it are worn *Alb*, *Stole*, and *Chasuble*, or *Surplice* and *Stole*, as the case may require.

The *Black Gown* originally was the street garment of the clergy, used in going to the church, etc. It also was used in universities, and its form became distinctive of the various faculties. Finally, at times, it was used by the preacher at Divine Worship, as over against the officiant vested in *Alb*, *Stole*, *Chasuble*, at the altar. It was at home on the Continent as well as in England. It runs back into the Middle Ages: to speak of it as “Genevan” is a misnomer. The probabilities are that it evolved from the early Roman *Cappa clausa*.

We name “Vestments” adiaphora. Well and good. The Kirchen Ordnungen however, in many cases, not only permit the continuance of the *customary* Vestments, but speak of them as being a quite usual adjunct of Divine Worship. It is known that Luther and other Reformers used the historic Vestments. It was only when he finally laid aside his monk’s garb that he degenerated into a loose practice: sometimes wearing the Vestments; other times preaching and even ministering in his doctor’s robe.

It was natural that such a period as the Reformation would develop a spirit of indifference, even carelessness, toward matters

which were not regarded as vitally important. Worship went along much as a matter of course until the Reformers were forced to face certain definite issues. Their variety of opinions and attitudes affected both Liturgy and all the adjuncts of Divine Worship. It is no wonder that such a thing as the use of Vestments was regarded as quite unimportant by some, and veritable offense by others! The result is felt to this day—a variety of opinions and of practices. Add to this the results of the Period of Rationalism, and one wonders that we have as many treasures of the past as we do!—for even the Black Robe was taboo in those days.



Women's Choir Vestments  
Cotta-Cassock

However some sections of the Church of the Reformation continued *and* continue the Use of the historic Vestments. The Scandinavian countries remain true to ancient practice. This may account for the fact that the first man ordained to the Holy Ministry in the Church in America, Falckner at Wicacoa, Philadelphia, November 24, 1703, wore an Alb! Rather a startling precedent for the Lutheran Church in America today!

But on the other hand, Peter Muhlenberg, when he was ordained at London, probably wore a Black Robe, the quite customary Vestment of the English Church of that day!—and it is known definitely that he brought a Black Robe with him to America.

Through many migrations and vicissitudes the Black Robe has made its way far and wide in the Use of the American Church as the liturgical vestment. Its use today has become, almost, a tradition. But with an ever-growing academic use, and many non-academic and non-ecclesiastical uses, the Black Robe as a distinctive ecclesiastical vestment is no longer desirable. Add to that the fact that it is without churchly history, that it is without

antiquity, that its very "atmosphere" is removed from the churchly, that it is not a *pure* use; and taking Luther, himself, at his word, that it fails when judged to stand up, there is very little

that can be said for the Black Robe. It is an unhappy excuse for the flaunting of degrees, where such things have no place. Its somberness detracts from the joy of Worship; it contributes nothing, save a formal garb, to the "beauty of holiness." And the many varieties of

"style!" Place beside this the Alb, Amice, Stole and Chasuble, and the Surplice and Stole.

These "Vestments" meet every challenge. They stand for the preservation of most ancient pure practice; for historic continuity; for universality of use; for the harmony of Divine Worship; for distinctive ecclesiastical apparel of officiants; for simplicity and common use.

This is the "recommendation"—for a simple and truly moderate use:—The Surplice worn over a simple black Cassock. A Stole of the Liturgical Color, worn over the Surplice, around the neck falling over each shoulder. This apparel for all general services and ministerial functions. For Holy Communion (and at Church Baptisms) the Cassock as under garment; then the historic Alb, and Stole as above; the Cincture around the waist enclosing the ends of the Stole, and the simple linen Chasuble,—the "golden vestment" of the post-apostolic writers and of the earliest Christian Liturgies.

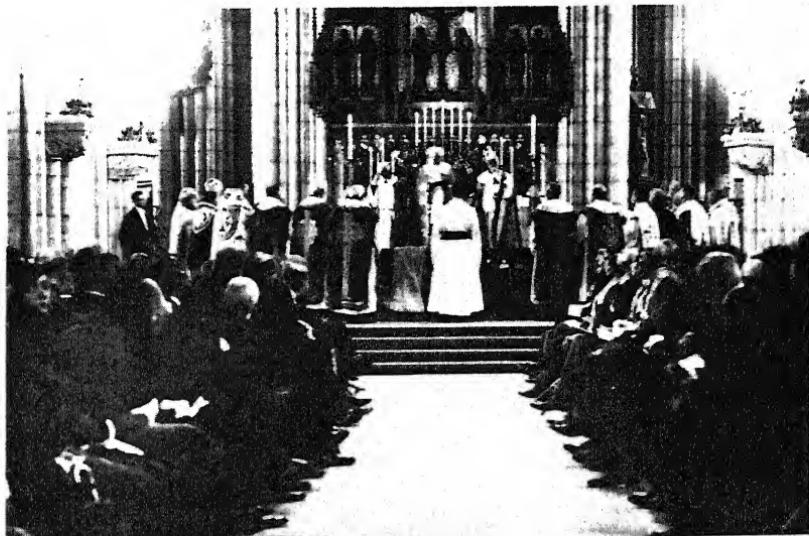
Only one more thing remains to be said. Today the relative of the "individualist" of the past is with us in the individualist of the present, but with somewhat different spirit. Not content with a fair revival of the use of the historic vestments which are *naturally* at home in the Church, there are a few who are not satisfied with that, but must go farther—really back to what once upon a time was "cleansed" and rightly so because of the sacerdotal ideas connected with them. These few are of the hyper-ritualistic ilk, perhaps more zealous than knowing and understanding, and through their "zeal," behold, the *priestly* mass



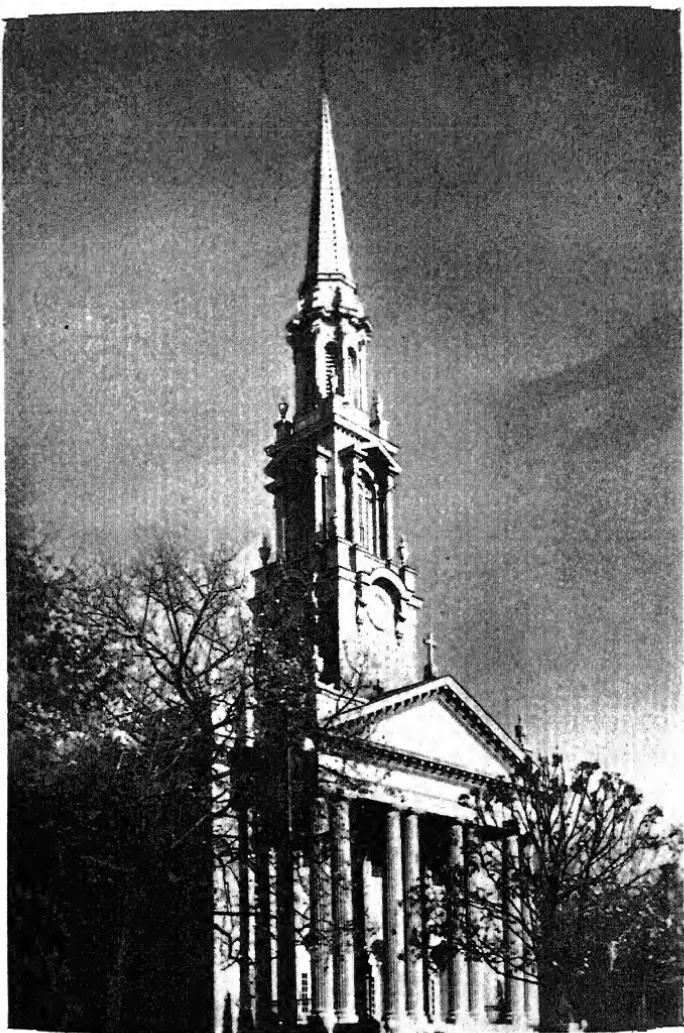
Women's Choir Cap

vestments have appeared again in the Lutheran use.

We gain one thing, only to be confronted with another. Once it was the black robe; now it is an over-zealousness with all too little good knowledge and *Lutheran* appreciation.



The elevation of the present Archbishop of Uppsala to the primacy of the Church of Sweden



Saint Matthew's, York, Pennsylvania

## XX

### The Minister in the Sanctuary

WHEN the minister has had time for preparation in the sacristy for Divine Worship, he will enter the sanctuary with realization of what he is about to do and with a desire and resolution to accomplish it as perfectly as possible.

If he has had to hurry from one thing to another, vest at the last minute, hastily pick up this and that, and enter as the sound of the organ dies away, or as the hymn of entrance ends; or if he has been engaged in talk with more or less well-meaning deacons or pestered with last minute announcements-to-be-made, he will be utterly unprepared and out of tune with what is before him. One or another of these conditions will go with him, influence him, mark his actions, throughout the entire service. Which shall it be?

The minister in the sanctuary is *officiating*. He is himself of course, but he is not pleasing himself or acting only for himself or obtruding himself. He is the minister, *servant*,—the pastor, *shepherd*, of his congregation, conducting their worship the while he is offering his own; ministering to them as God's minister; using the appointments of the Church in the mode of worship formally established by the Church for this end.

In the holy place, using holy things to holy ends, the minister needs to observe and live the spirit of worship; for this is the primary purpose in the gathering together of his people and himself, *the worship of God*. His conduct, his carriage, his every action, the way he approaches the altar or enters the pulpit, the way he walks, the way he sits down, even the smallest of actions, all require careful attention and control. He must have a real sense of orderliness, of the fitness of things; and if he lacks this he must study to acquire it: for while he ministers his every action is before his people, and he is both leader and example. If he wants them to worship, he can uplift them. If he is careless and indifferent, they too will be so. If he feels himself superior to the appointments of the Church, he need not complain when

his people follow his poor and individualistic example in that and other embarrassing ways later on. He is not there to impress people with his personality or with his ideas or to dominate the period of worship. Nor is he there to hurry through certain "forms" and expend a great deal of effort in a sermon production. He is the servant of God!—and the servant of the Church!—and the servant of his congregation! He owes everything to these and pays much that is due when he forgets self, keeps self out of sight, and in singleness of heart and mind strives to worship and to serve.

He owes to his God and to his people an earnest, prayerful preparation for the preaching of the Word, which is but a part of the worship. He owes to his God just as earnest preparation for the worship he will conduct and offer. He owes his church and his people a careful use and interpretation of the appointments which have been established for Divine Worship. And what does he not owe himself?—where his own heart and life are so deeply concerned! These all demand personal expenditure, personal application at other times; but the results will be evident in the sanctuary at the time of worship.

The Liturgy which he conducts will not be a mere collection of forms, if he has studied it and found its age-old beauty. He needs to become thoroughly familiar with it in every detail: its structure, its parts, its rubrics, its requirements. He needs to be *word and action perfect*, not in a formal spirit, but responding to the spirit it so truly inspires and demands, worshipfulness. He needs to realize its harmony, its unity, its completeness, its purposefulness, its symbolism. He will not place violent hands upon any part of it, or think he can improve it, once he has found its real spirit. That he cannot find, use it as long as he will, unless he seeks it. His sense of true worship, of careful exactness, of harmony and loyalty, will make him very careful in its use and interpretation. When he reads he will read correctly *and exactly as there*. He will enunciate clearly; he will not declaim; he will seek in every way to "Minister in the spirit." His people will soon realize that he *is* leading them in *worship*, and that it is not "form" but life's truest expression.

Occasions arise when the minister will be assisted at Divine

Worship, or when a number of ministers will be present for participation in some particular service. Whatever the occasion and whatever the number, their gathering in the sacristy before service should not be looked upon as an occasion for a pleasant visit or be given over either to general or light conversation. Quietness and meditative preparation are as essential for all as they are for one. A devout prayer for the direction and blessing of the Holy Spirit and of self-consecration to the ministry about to be performed offered by the pastor or by the one who will conduct the office is certainly not out of place.

Arrangement of the part to be taken by the assistant or assistants and other details of the service should not be left to these last moments. A rule of orderliness and conformity to the customary practices of the local church should be observed.

It is bad taste, liturgically speaking, to parcel out the various acts of worship to different readers in order to give each minister present something to do. This not only makes for disorderly breaks in the conduct of the liturgy being used but creates needless confusion and walking about in the chancel and sanctuary. The chances are that someone will forget just what he has been asked to do, or will get nervous over doing it and probably forget how it is to be done, and then will go into conference right then and there with the pastor about it or else do something else disturbing—even talk across the chancel in a stage whisper,—his own acknowledgment, by the way, of admitting that he is offending at a time when orderliness should prevail. What an effect all such things have on a supposedly worshiping congregation! There is not the slightest excuse for anything of this sort to arise in God's worship in His House. It never would if the spirit of true devotion was uppermost and there was a sense of the fitness of things. There is much in *knowing* how Divine Worship should be conducted; and if one does not, then in being willing to learn and obtain a technical knowledge of such matters.

When a pastor is assisted at Divine Worship, a simple and orderly rule on which to proceed is to have that one who will not preach the sermon conduct the entire liturgy. Usually the assistant minister is asked to be the preacher of the occasion. This then would give the pastor the complete charge of the

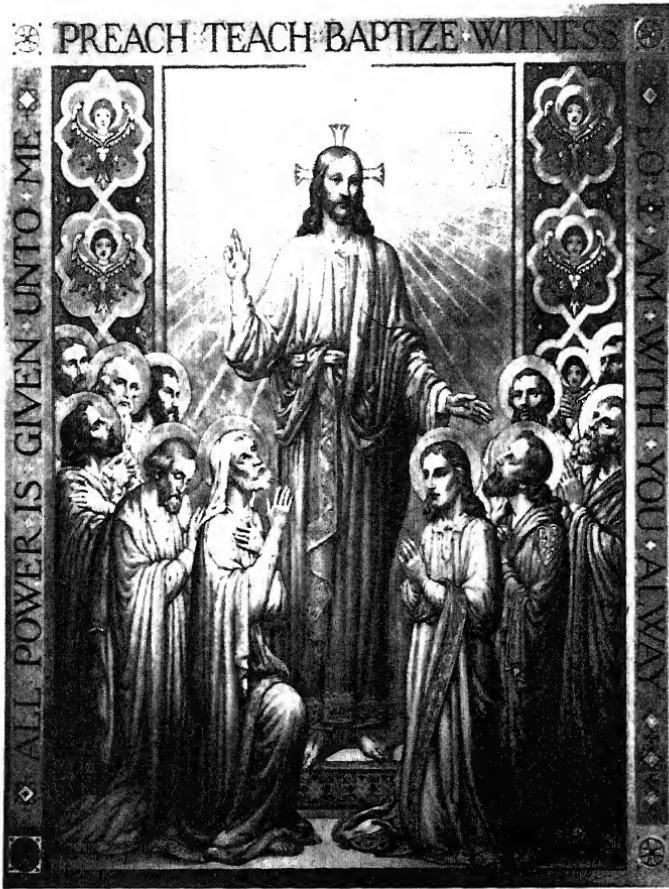
service and naturally obviate any possible embarrassments which might arise because of strangeness either of method or surroundings. However, if the pastor is the preacher,—and is this not what he really should be, remembering his office and his relation to his people?—then the assisting minister should conduct the liturgy, but with these exceptions:—If it be at The Service, the pastor will conduct the liturgy through the Declaration of Grace: the assistant then begins with the Introit and continues through the Offertory. If there is no celebration of Holy Communion, the pastor imparts the Benediction. If there is a celebration, the pastor officiates throughout the Communion Office, the assistant minister acting only as the assistant at the Administration.

At the Administration the pastor administers the host and the assistant administers the wine, the pastor pronouncing the Blessing at the Altar. An interchange in the administration of the elements, first one administering one element and then the other, should not be made.

Remember that this action is *pastoral* throughout, and for that reason the pastor should perform the strictly pastoral acts (in his relation to *his* people); for example, the Declaration of Grace, the Sermon, and the Office of Holy Communion and the Benediction.

If the service be Matins or Vespers, the same general rule noted above would hold good in either case.





The painting in the reredos of the altar of The Chapel in The Church House,  
New York  
Courtesy of The D'Ascenzo Studios

## PART II

### **Directorium Lutheranum**

*A Directory of the Normal Worship of the Church*

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#### I

### **The Liturgy**

AS one opens *The Common Service Book* to the Orders provided for the conduct of Divine Worship, one finds a studied, prepared mode of procedure and expression, and imbedded in this here and there certain directions governing the use of the form.

This group of formal Orders is, in the widest sense, *The Liturgy of the Church*. In a narrower sense the Order known as *The Service* is *The Liturgy of Holy Communion*. *Matins* and *Vespers* are spoken of as *Orders*: that is, established and authorized formularies for the conduct of worship at those hours; or they are spoken of as *Offices*, that is, the liturgical activity engaged in.

This whole body of material or The Liturgy in its widest sense, is published or issued formally by the Church: the words are "Authorized by . . ." Hence this whole body of material—the forms themselves, the rubrics related to them, etc.,—is *officially* and *authoritatively* expressive of, and intended for use in, the public, corporate Worship of the Church.

The Liturgy of the Church embraces the whole body of established formulas for public worship and any correlated matter of liturgical character. These may have arisen and developed to their degree of formalism by custom, use, or official authority; but they appear in the external life of the Church as definitely established forms and uses. In this sense *The Common Service Book* is spoken of as *The Liturgy of the Church*. This is also

spoken of as the *Use* of the Church. Here *Use* is a technical term meaning what the Church approves, accepts, and practices: thus, too, *Use* may be very broad in application or narrowed down to even one action or thing!

Strictly, and historically, speaking, that formula or order of public worship which is used only for the Celebration of the Lord's Supper is *The Liturgy*,—The Liturgy of the Holy Communion.

Naturally, the fuller meaning covers a very wide compass and deals not alone with the forms themselves of *The Service* and the Major Offices, but with all *Orders*, such as, *The Baptism of Adults*, *The Baptism of Infants*, *Confirmation*, *The Burial of the Dead*, *Marriage*, etc. (See CSBk, pp. 389ff), and with custom, certain definite actions or ceremonies, rules governing the *Calendar* and the *Church Year*, and appointments of every *liturgical* character for worship (See CSBk, pp. 484ff).

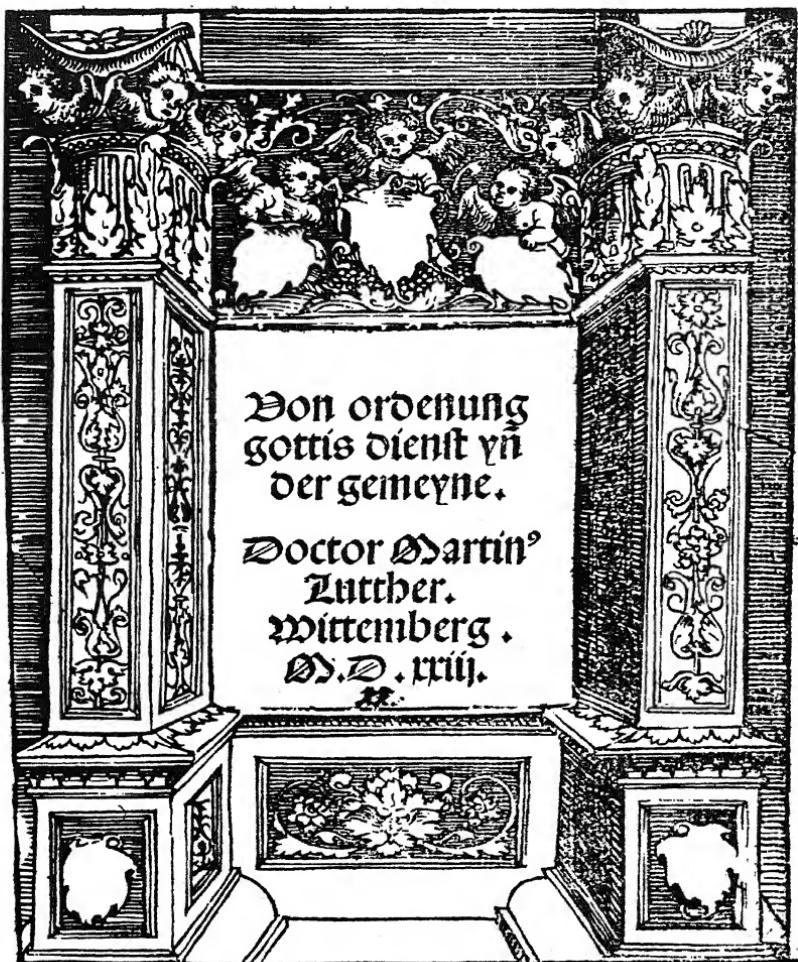
The large body of liturgical material exhibits the Church *at worship in every age*. It preserves forms and customs from ancient times as well as contributions of every age since (even some of the immediate past!), which have met the test and express the true demands and purposes of active worship.

Perhaps this is the surest indication and proof that liturgical formularies and customs are not dead forms and antiquated rites; for the spiritual life of the Church must be as expressive of growth and progress as its external life must be; and the Church in her desire to express and make living her worship will always use that which will harmonize with her true character and purpose, whether it be new or old, but this will stand the rigid test of age-old harmony and meet the standard of her life's traditions.

The *sacredness* of such formularies is first in their associations and purposes and then in the centuries of the worshiping Church's history.

Their *purity* depends on the Church's guardianship:—as is her soul, so is her spirit; as is her spirit, so is her external life. Here, too, faith and works, not in the sense of merit but as the truest exhibitions of *living* faith, are joined together.

Their *test* is first in what they serve; then in what they exhibit;



The title-page of Luther's first liturgical writing, *Concerning the Order of Divine Worship in the Congregation*. Printed at Wittenberg, 1523

and then to what they call and what they inspire—their effect upon the worshiper, the *user*.

Their *life* is not in a dry, cold, and hollow formalism, nor in a methodical, machine-like exercise; nor is it merely an obedience to the apostolic admonition to decency and good order; but it is essentially a living, fervent outpouring of worship in all its desires to respond to the ever-blessing gifts and call of the Divine.

The Church, if she is true to her Lord and to His call and commission, can never be a slave to a body of forms or customs, to the round of ritual and ceremony, unless she is losing her very life. But she can and does best express herself,—and always has striven to!—in a life filled with meaningful, sacred custom and hallowed rite, because she is living memories and preserving the victories which these memories have inspired!

The Liturgy of the Church does not exhibit the life and spirit of any one age. It has passed through many stages of development until it became the body which is our priceless heritage today. The line of descent can be traced both definitely and clearly.

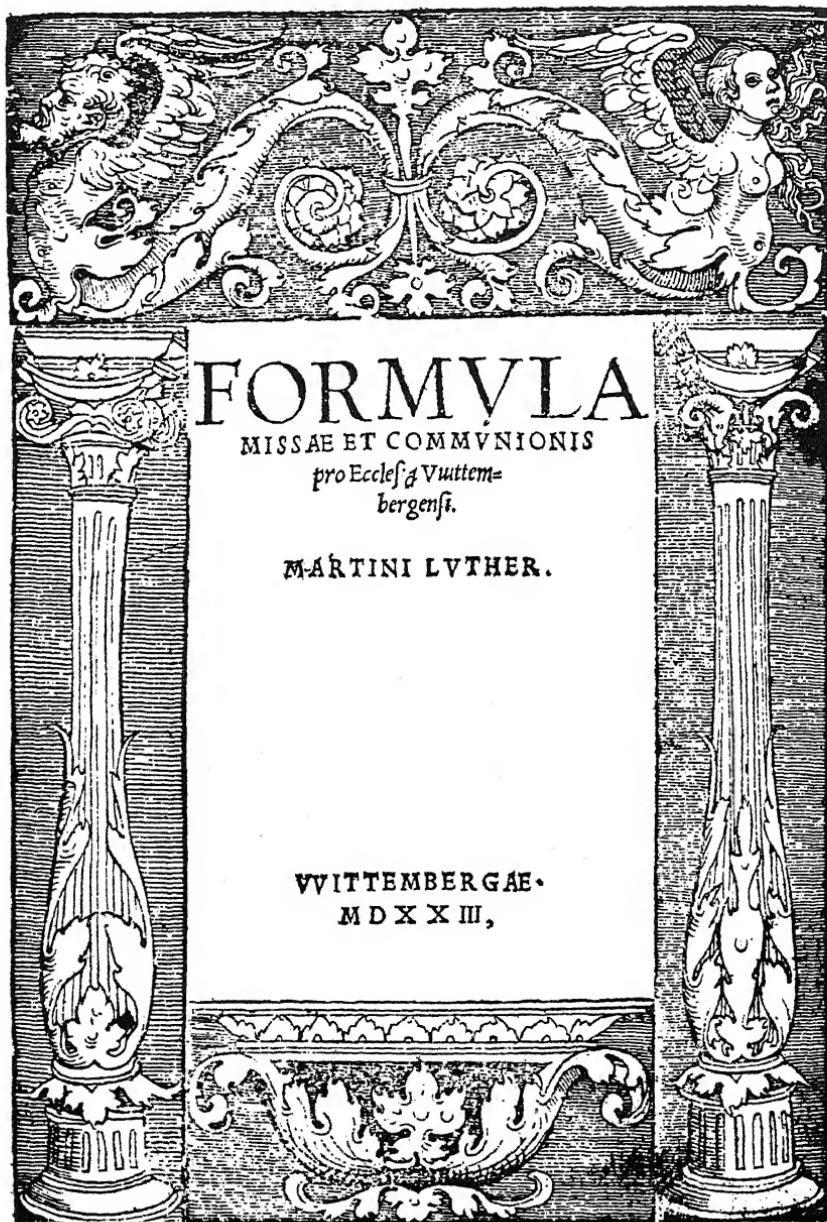
There are indications in the New Testament of both orderliness and definiteness in the worship of the *Apostolic Church*. And here, right at the beginnings, remember that the action that was central *always* in the “gathering together” was “The breaking of bread.” Prayer and uplift, “remembrances” and “instructions” which became the preaching, singing of “hymns and psalms,” and it seems the Apostle admonished to “regularity” in the coming together (!)—all of these are New Testament,—the First Church. In addition to this the quite natural atmosphere of the Old Testament Church’s liturgical worship carried over, and certainly exerted its influence.

Very clear liturgical remains are found not many generations after the Apostles themselves:—bits of the Liturgy (and by this we mean, the ever developing and crystallizing *form* used in the Celebration of the *always-celebrated* Lord’s Supper), customs, directions, prayers, rules of discipline, etc. The life of the Church was pretty much hidden away in the earliest centuries because of the relentless persecutions, but even out of these years come unmistakable testimonies to a growing liturgical life of worship.

A few prayers in a very early writing (*The Didache*); phrases, almost descriptions in some of the writings of the early Fathers; a little prayer book (Serapion's); a Communion Office (Hippolytus' *Anaphora*), and then the Liturgies of the Church of the East,—these *complete*, and whatever else may be said about them, revealing a liturgical Church worshiping and living. These are the steps!—and much more can be said, but this is not a manual on Liturgics! Not as early as these Liturgies of the Eastern Church, but still quite early, is the Liturgy of the Church of the West, which eventuates in the Roman rite. Through these centuries the Church everywhere was expressing itself: it was expressing its life in custom, building up, cleansing, adding, dropping!—its worship was expressing itself in custom, in rite, in form, in definiteness: here, too, there must have been gradual building up, cleansing, adding and dropping; much survived, much did not! But the *Divine Liturgy* was here!—The Liturgy for the Celebration of the Lord's Supper; and it was complete!

The Western Church grew far and wide; so too, did her life expand; so too, her expression in externals: her formal worship is not the least of these. It expresses her every tendency. It became the depository, the storehouse, of treasures genuine and artificial, beautiful and ideal, sham and illusory. Her tendency toward power and authority burdened it with ponderous weight of ornament and detail. Her loss of the deeply spiritual and centralization in externals threw effect upon the merely formal. But let it not be forgotten, that all the while the Church was depositing in her treasure house "both good and bad." Sporadic efforts here and there for a cleansing always serve to emphasize the great center of pure usage and the more anciently tested and tried heritage, and to keep alive a love for the beautiful and the ideal. Some of the accretions may resist the effort to cleanse, and others that will become such may be added in the course of years, awaiting another effort to cleanse; but the treasure remains there, the ancient heritage.

The period immediately preceding the reformation found the Western Church's Liturgy a vast body of material, a ponderous machinery of worship, a mass of rite and ceremony. To the reformers whose ideal was a return to and restoration of the true



The title-page of Luther's most important liturgical writing, *The Formula of the Mass and Communion for the Church at Wittenberg*. Printed at W, 1523

and pure, the profoundly simple things of faith and life, this must have been a “treasure” they either had no desire to possess or hesitated to examine and administer. Yet they did,—in some strangely various ways. Consideration of the worship in the life of this Movement had to be undertaken.

Out of this grew a large number of publications which are now known as the *Kirchen Ordnungen*, the Church Orders of the Sixteenth Century. These sprang from a variety of sources but all because of one need. For example, one of the earliest was issued by Luther (*The Formula Missae*, 1523) in response to appeals and much urging; another by a bishop, very friendly to the Movement, who wanted to reform his diocesan use; another would be issued under the authority of a town council; still others prepared and published at the command of a duke for his duchy, or a prince for his kingdom.

These Orders covered a variety of matters that had to be directed. Among these were “regulations” related to public worship; always the form for the Administration of the Holy Communion; regulations related to the Church Year; other forms, for example, the Baptism of Infants; customs; doctrinal matters, etc. But let it be repeated,—All had something to say as to how the Holy Communion was to be celebrated.

What a variety of uses and disuses these Orders present. Their multiplicity is both interesting and astonishing; but strange as it may seem, all of them exhibit some central touch with the historic. Some are wholly and frankly revolutionary in their sympathies, in their simplicity and newly arranged order. Others are just as conservative as the former group were not, and are bent on preserving that to which they had been accustomed, but purified and of course simplified. Naturally the latter class preserved a larger body of historic use than did the former, but the former did not depart from it completely: there are some really surprising remains where least expected! Now, remember that *all* of these were busy with what *all* had been accustomed to and used in the actions of Divine Worship. Remember, too, that all of these men did not think alike and that most of them were very ill-fitted, as far as knowledge was concerned, to attempt any *liturgical* reforming! But most of them did the best they could, in good

spirit, and the results though various must be judged more by what they were trying to accomplish than by accomplishment.

There are three different types among these many sixteenth century Church Orders. The largest of these and probably the truest to the objectives and temper of the Reformation Movement are those which descend from or bear marked relationship to the first pamphlet which Luther published in this connection, his *Form of the Mass* of 1523 (*Formula Missae*—translated with notes in *Luther's Works*, English Edition, vol. vi). This followed quite “conservative” lines, and the KOO descended from it are likewise of the conservative type. Some of these are:—Prussia, 1525; Brunswick, 1528; the famous Brandenburg-Nuernberg, 1533; Pomeranian of 1535; Hannover, 1536; Duke Henry's Saxon Orders, beginning with 1539; etc.

The second larger group is composed of KOO which followed the type derived from Luther's *German Mass*, 1526 (*Deutsche Messe*—translated—*Luther's Works*, Eng. Ed. vol. vi) and likewise were influenced by the Reformed type. The various Wuertemberg Orders; Baden; etc., are examples.

The third group is not very numerous, but in historic “feeling” and strict conservatism are most important. These carry much nearer evidences of the Roman Rite and tradition than any others, yet are in full harmony with the Reformation principles. Of these the most noted are the Mark Brandenburg, 1540; the Pfalz-Neuburg, 1543; the Oestreich (Austrian), 1571.

Now these Orders had “authority” back of them. They were prepared by order of princes, dukes, and other rulers, town councils, and issued and recognized as the law of the respective territories. The men who prepared them were the noted leaders and theologians of the Movement. It is like calling the roll to note some of these:—Bugenhagen, Osiander, Jonas, Rhegius, Brenz, Stratner, Aurifaber: these are but a few! As one might be inclined to value them today, the probabilities are that not one of them was a “liturgical scholar”; but they all were thoroughly trained in the Roman Use and no doubt treasured it. And this is what they worked with, and on the basis of the principles and beliefs which inspired them purified and perpetuated what they had been accustomed to. There is no new invention here: there may

be a bit of experimentation here and there; but that too, still carries the "feel" of the past. The Reformation "Use" is not a new one, but a most natural outcome of the Movement on the basis of the past and perpetuating in unbroken and treasured use that which had been theirs and still continued to be!

The next step which interests us is the genesis of our present Rite—*The Common Service*. The Liturgy of *The Common Service Book* is the consensus of the practice exhibited in the better group of the KOO of the sixteenth century. It is important that the *Preface of 1888* of *The Common Service Book* (p. 529) be read and *remembered*. What rites and ceremonies we possess are just as truly allied with this historic group. Through this group we inherit the heritage of the past and the application of pure principles to its preservation and continued use. Thus there is a line of descent and this is definitely historic. And *this* Liturgy is not a new invention but the restoration and continuance of historic use and practice.

*The Lutheran Rite is as pure and historic as is that of any other Communion, and exhibits truly the simplicity and purity of the practice of the ancient Western Church.*

The primary object of The Liturgy and Offices is to lead to and give expression to corporate (congregational) worship. The desire is to serve unto the highest devotion and make unto edification and not to preserve historic forms. These are a means to this end, not the end! But while they do preserve and continue historic forms, they do this that they may be a constant testimony of and commentary on the spirit in which men and women of the past, and whose heirs we are, approached their God. It follows, that while "practice makes perfect" in other spheres, practice here without knowledge and appreciation and love will not suffice to gain the object which should be in view always. The liturgical reason why is not enough, there must be the historic reason why and the spiritual reason why!

The Minister will study The Liturgy of the Church in order to know its antecedents, its history, meaning and harmony, its symbolism, spiritual power and eloquence. He will study it as the means to and of worship, in the spirit of devotion: that he may rightly and sensibly guide his people in their devotions. He will

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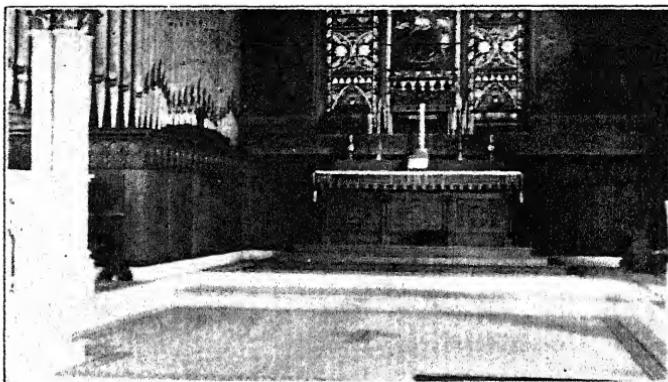



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Philadelphia:  
 Gedruckt bey Melchior Steiner, in der Race-strasse, 1786.

The title-page of the official Church Order (Liturgy) of the United Lutheran Congregations in colonial times. Printed by Melchior Steiner, Race Street, Philadelphia, 1786

seek to teach his people so that they know its story, its meaning, the richness of its treasures, and how to use it unto edification and make it, as it must be to him, the expression of sacred moments and the means to spiritual enrichment. The forms themselves are inspiring, but how much more this all is enhanced when one realizes, that through these, through these very prayers, these selfsame canticles, the actual words that we are using, countless throngs of men and women through the long centuried past have lifted up their hearts to God, and I am uniting mine with theirs in these latter days. . . . "I believe in the Communion of Saints" . . . !



The sanctuary of Trinity Church, Canton, Ohio

## The Common Service

THE title page of *The Common Service Book* contains this statement: "Authorized by The United Lutheran Church in America." This means two things (among a number): First, that this is the official Liturgy of the Church; and second, that it is published solely on the Church's authority. This, and this only, is the Church's Use.

Now, the truth of the matter is The United Lutheran Church had nothing to do with the development of the Liturgy it thus authorizes! The Liturgy came to it as an inheritance: ready at hand, and to all intents and purposes complete.

This came about quite naturally with the union of The General Synod, The General Council, and The United Synod in the South: —for the Liturgy was the work of the Joint Committee on the Common Service made up of representatives of these three General Bodies and of the Augustana Synod. This Joint Committee had worked for some years on a revision of The Common Service and also had prepared a Common Hymnal. It had presented its "reports" to the respective Bodies, which in turn approved, adopted, and authorized publication. The completed *Common Service Book with Hymnal* was published by The General Council Publication House and was issued under copyright date of 1917, the copyright being taken by the three General Bodies collectively.

All this was completed *prior* to the merger.

At the last meeting of The General Council held in Philadelphia in 1917, the first complete, bound copy of *The Common Service Book with Hymnal* was presented to Doctor T. E. Schmauk, the President, and used by him at the sessions. Other copies were presented to the Presidents of the two other Bodies. The approved book was issued forthwith for the use of the churches. It has gone through many printings since then, numbering hundreds of thousands of copies.

When we speak of a revision of The Common Service, or perhaps The Common Service Book, we mean a study of the already

existing Liturgy, Orders, Offices, etc., which have been in use in the Church, and since the first issue, years before, have been known under the general term, "The Common Service," meaning by this, the entire body of liturgical forms and material issued for the use of the Church in Divine Worship and in ministerial functions.

The three General Bodies, and the Augustana Synod in later years, cooperated in the study and formulation of this work through their "Joint Committee." At one time this committee was composed of a goodly number of members. This of course was unwieldy for the work, and for that reason the Joint Committee was divided into a number of smaller work-units: these when possible including representatives from each of the Bodies.

Restudy of The Common Service actually came into being in instructions to the Committee to undertake providing a Common Hymnal to accompany The Common Service. An added reason was, The Common Service as approved and authorized originally *by the three General Bodies*, was not used in all of them as approved. For example, the use of The General Council diverged in some important places from the original text as it had been adopted by all—of course including the G. C.!

The restudy therefore was to take these matters under serious consideration. But in the process of these examinations and discussions other matters arose which also were given careful attention.

To facilitate these studies and in order to put them into a form which could be considered readily by the entire Joint Committee, three important sub-committees were appointed. These were: The Sub-committee on the Text of the Liturgy; The Sub-committee on the Text of the Hymnal; and The Sub-committee on Music.

These three sub-committees were then divided into smaller groups for the study of such matters as might be assigned to them for consideration: occasionally an individual would be assigned a definite task. This last was the case, for example, in working out and editing the *Proper Graduals* and in the preparation of *The General Rubrics*. Thus these various committees and individuals covered the entire book. Finally, after all matters had been considered and approved by the Joint Committee, an Editorial Com-

mittee (of five) was appointed to take the book through the process of publication.

The most important of these sub-committees—and their work the most important of all in connection with the book—was that on the Text of the Liturgy. It was this committee which reviewed The Liturgy and all matters related thereto. In the course of these studies, for example, a revision of *The General Prayer* was found to be desirable; a *Proper Preface* for the Feast and Season of the Epiphany was provided; a new *Introit* and some new *Collects* likewise; important *Rubrics* were reformulated. The last brought about the provision of the very necessary, informative and directive group of *General Rubrics*. Further a complete series of *Proper Graduals* was provided. These are historic, based on ancient use, and were provided even though they did not have “the concensus of the Sixteenth Century Church Orders” back of them! This step was taken in thorough harmony with the pure, historic practice of the pre-Reformation Church and therefore amply justified. A new harmony of the Gospels covering *The History of the Passion* was included also.

A very important new work in this revision is in *The Occasional Services* (a then newly adopted name to displace “The Ministerial Acts”). These Orders were most carefully studied by Doctor H. E. Jacobs, a member of the Sub-committee on the Text of the Liturgy. He was preeminently qualified for this, not only because of his great scholarship but because he had been a member of the group who years before had provided *The Orders for Ministerial Acts* included in *The Church Book*. His exhaustive historical, doctrinal, and liturgical studies in these cases are embodied in the Orders in the present *Common Service Book*—a most valuable contribution.

These are the major changes in the original *Common Service*. Some which should have been made were not made; and strange to say, divergences from the *original* text are still persisted in, without good justification for the divergences!

As noted above, the book “as revised” was already in print and use when The United Lutheran Church came into being.

Work on a Common Hymnal actually was the Committee’s primary assignment. A new hymnal was a real need: a *common*

hymnal even more so, especially since *The Common Service* had become so widely the Use of the Church.

The process in undertaking this *big* work was after this fashion. First, there had to be a gathering of hymns, and this meant culling from books in use not alone in the Church but in other Communions. Selection of a body of hymns for consideration had to be made as a start. Then these had to be considered most carefully. The gathering which was to grow into the hymnal had to be developed on a carefully determined plan. Every group of hymns had to be considered in relation to the entire gathering: overbalanced groups were as bad as weak ones. Then standards were established for judging a hymn—its source, authorship, content, use, doctrine, usableness were some of these. Its various texts, as originally written, as used in various hymnals, etc., had to be considered. If it was a translation, then that had to be compared with the original, and with other translations. The whole study was quite a task—interesting but laborious. And this was committed to the Sub-committee on the Text of the Hymnal. Years and many meetings passed before final choice was made: actually hundreds of hymns were considered. Some were included which perhaps should not have been; some did not get in which no doubt would have been welcome additions! But that the committee worked well and successfully, the present Hymnal witnesses.

Before this could be called complete, another sub-committee took over the adopted texts. This was the Sub-committee on Music, a comparatively small group, all clergymen, except one invited layman, but all musicians.

This sub-committee first studied the musical settings for The Liturgy and Orders. Here the fine taste and musicianship of Doctor J. F. Ohl was of invaluable help. He was and will always be known as one of the great musicians of the Church. He had pioneered in the field of liturgical music and hymnology years ago. He had provided musical settings for the Services and published two excellent hymnals, as well as other pieces of church music. His *School and Parish Hymnal and Service Book* is, to this day, a most excellent book (but unwanted anymore, because, even in the Church, there's that urge for change and something new!).

Doctor Ohl adapted and harmonized the "First Setting" (now

the only one) for The Liturgy and Orders. He composed many individual pieces for the Variables, etc., for example, the *Season Sentences*. Besides he culled much from Reformation and later Lutheran (and other church) sources and composed numerous hymn tunes.

The "Second Setting" (of the original issue), the historic Plain Song, was included by gracious permission of Doctor L. D. Reed, who with Mr. Archer, had published it originally in *The Choral Service*.

The greatest labor of this sub-committee, and necessarily the most trying and important, was in providing tunes for the hymns. Here again standards and rules of judgment and decision had to be set up. Here was no place for individual likes and dislikes. The tunes had to be good music, attractive, usable, singable, and fitting. (One realizes that a number of these can be questioned with some of the tunes; for example, that it is difficult for an average American congregation to sing some of the German chorales; that some of these are far from "attractive"! But numbers of these were included because they are truly "heritage" hymns of the Faith, and because they are *our* prized inheritance worthy of inclusion in *our* Hymnal.)

At times "wedding" a hymn tune to a hymn poem would be simple, plain, easy, and pleasant. Tunes composed originally for certain poems were not infrequent; tunes long associated with others were another group. But, what if such were unattractive or unsingable? Then a tune had to be found that could be used! Sometimes this did not appear, and a tune had to be composed that could be used. In more cases than one it was!

How many the tunes played and the hymns *sung* to them by the committee! Here again years passed and many meetings and long hours of gladly given labor: the results are in the Hymnal, which without question is as fine a collection of hymns *and* tunes as exists anywhere.

The surprising and interesting thing in the making of the Hymnal is, that this sub-committee did all of the musical work *without any professional help*. Here, too, Doctor Ohl gave unstintingly. His memory should be treasured by the Church.

Doctor J. A. Singmaster, of the General Synod group, was

chairman of the Joint Committee during these years; Doctor L. D. Reed, of the General Council group, was the secretary. Doctor H. E. Jacobs was chairman of the Sub-committee on Text of the Liturgy. Doctor Reed and the writer were members of the sub-committees, Dr. Reed being chairman of the Editorial Committee and the writer its secretary. When the two *Text Editions* were published simultaneously, the secretary of the Editorial Committee was made responsible for the conformity of the texts and in seeing the editions through the process of publication.

Since the merger of the three General Bodies into The United Lutheran Church in America, the Joint Committee on the Common Service has been continued as The Common Service Book Committee. It now numbers fifteen members. At the death of Doctor Singmaster, Doctor Luther D. Reed became the chairman and Doctor Harvey D. Hoover the secretary. In addition to Doctor E. F. Keever, who after a lapse of some years, was reappointed to the Committee, Doctor Reed and Doctor Strodach are the only members of the present Committee who go back into the years and activities of the Joint Committee.

Two important events have taken place in connection with *The Common Service Book* since the formation of The United Lutheran Church. One grew out of criticism and dissatisfaction with the style in which the hymns and tunes were printed in The Hymnal. This dissatisfaction which eventually developed into a demand that something be done, voiced itself in the desire that the words of the hymn be printed in the staves of the music. There did not seem to be much real justification for this, reasons were not particularly good or impressive, actually more or less poor!—but too many examples of this style of hymnbook were at hand in hymnals of much lower standards and type, and the use of these by many seemed to give weight to the contention.

This was brought to the attention of the Common Service Book Committee which considered it most carefully and fairly, and reported to the Church at the Erie Convention in 1928, that it advised very strongly against making this change. It contended, that the style in which the Music Edition was printed,—that is, music and words separate, one above the other,—gave proper and deserved value to both tune and hymn poem. The tunes were

printed as music unimpeded by any other matter, in a form best adapted for use by organists; the hymn poems were printed as complete poems in poetical form under the tunes, thus emphasizing the beauty and value of the hymn. Further the best hymnals were styled in this way.

But this was not satisfactory to the Convention. The Committee's advice was not accepted: on the other hand, the Convention authorized the printing of The Hymnal with the stanzas of the hymns in the staves of their respective tunes by a vociferous vote. However, a limit was placed upon this, fortunately for good taste's sake, saving The Hymnal from descending into the cheap-form class of books—at most, three stanzas were to be included in the staves, if the hymn were five or more stanzas in length. Such an edition was *authorized* by the Convention.

During this discussion other matters also came to the fore and were referred to the Common Service Book Committee for action and inclusion, if thought altogether desirable, in this new edition. It was thought unnecessary to continue printing the *two* musical settings for the Services and Orders. The First Setting was to be continued; the Second Setting, since few used it, was to be omitted. However, this Setting was to be made available in another form for those who might desire to use it.

Further, the "Appendix" was felt to have served its purpose. In this a number of tunes, considered below the standard of those in the body of the book but familiar and treasured in certain groups, had been published for the sake actually of a comparative few. If thought advisable, particularly if considered more useful and serviceable, these tunes were to displace those in the body of the book; such as were considered of no further use were to be dropped.

A further constructive criticism related to the absence of most of the Orders—"Occasional Services"—in the Music Edition. Only two were included, the Order for Public Confession and the Order for the Burial of the Dead. Actually, at the time of original publication, not all of the Orders had been completed; to include such as were would still leave their number incomplete, and make the Music Edition too bulky. But all Orders were now to be included in this *Authorized* Edition.

*The Common Service Book with Hymnal* containing the above enumerated revisions was published 1929-30. It is the first edition published under the *direct order* of the Church and therefore is the "Authorized Edition."

Publication of The Hymnal in this form entailed many other things than a mere "setting" of the hymns and tunes. It meant that the *original numerical order* of the hymns had to be preserved, and that the hymns and their tunes had to be so arranged that there would not be any turning of pages in the use of the hymn. Had the book been "set" for the first time in this style, this would not have been any task at all; but re-issuing an already published book in one form and style meant long and painstaking study of arrangement for another. The outcome is a real accomplishment: not one hymn is out of its original order, and there is only one "turn over" in the entire Hymnal and that is at the *last* hymn which oddly enough is marked "Additional to the collection."

At the Erie Convention, the Common Service Book Committee presented for consideration and approval thirty new Orders and Offices for inclusion in the *Occasional Services*. These were approved, adopted, and ordered included unanimously. These Orders and Offices had been prepared by a small sub-committee (Doctor J. J. Scherer, Doctor H. D. Hoover, Doctor Paul Zeller Strodach) to meet the increasing needs of the Church, in historic liturgical form for ministerial actions and Church offices. With these joined to the older Occasional Services the Church possesses as complete a *Rituale* as exists, and in its evangelical forms and actions is as historic, full, and complete as is its older predecessor. No other Communion possesses as complete a *vade mecum* for pastoral acts.

At another place reference has been made to the historical descent and to the sources of The Liturgy and Orders and Offices of the Church. These are rightly ours, and are preserved and continued in Divine Worship in *The Common Service Book*. There is a most interesting story back of this book, particularly The Common Service—The Liturgy.

In the foregoing the last links in the history of this Liturgy and Book have been recorded. What is back of these? How did the Joint Committee on Common Service come into existence? How

did *The Common Service* come to be?

Something of this story and something of an answer to some of these questions will be found in the "Preface to the Common Service, 1888," which is included in present issues (see pp. 529ff), Tx. Ed.). There origins are spoken of and the principles under which The Liturgy came to be. This is historic background of one character, every step in which is accurately and truly documented in the records of the Joint Committee.

But all this did not happen in a day, nor did it spring out of earth or air or even the past complete and ready for use.

The Lutheran Church always has been, and is, liturgical. It has not always been *historically* liturgical. But even when it was not that, it still was more or less "liturgical," that is, given to the use of formularies for orderliness in the conduct of Divine Worship and administration of ministerial actions. The *historical* line never was blotted out completely, even amid the vagaries of times and influences through which it passed. There was at least an historic *feel* for traditional and evangelical expressions in Divine Worship present.

To bring this into the life of the Church in our country—Muhlenberg, for example, had this traditional feel to a definite degree. The evidence of this exists in the liturgy he prepared and used in colonial days.

Here actually is the first historic, liturgical link with the past in the life of the Church in our country, and a most interesting and lastingly influential one.

Muhlenberg founded the old Ministerium of Pennsylvania, and in this, *the oldest ecclesiastical body in America*, this feel for historic liturgical expression has carried on from earliest days. It is a fact, that men of the old Ministerium, almost exclusively, have been the active movers and the scholars in the development of liturgy and practice in the American Church.

There are steps along the way through the passing years in the products of which one is not very happy, nor is one proud of them! But one must remember the state of the Church, the influences exerted on her, and the times themselves: then one does not wonder too much at the socalled liturgical productions.

As years passed, attempts were made in issuing vernacular

hymnals which ran side by side with efforts in formulating liturgical services. All, slowly and steadily, drew away from the dross and kept feeling for the finer and the historic.

The Ministerium constituted early a Liturgical Committee. This actually in time became the father of the General Council's Committee on the Common Service (Church Book). Many great names are recorded in the records of this committee's long life,—fathers, leaders, scholars of the Church,—all following the inheritance of the Muhlenberg tradition.

Matters began to take a turn and a new form and purpose with the Ministerium's book of the Fifties (1855). In this, of all things! —there is an "Epiklesis" in one of the Orders for Holy Communion. (It is the Epiklesis found in the Rhein-Pfalz-Baiern KO of 1543.) But this book was a beginning at all events and a real step forward.

Along side of the interest in the old Ministerium an interest in these matters arose in the South. Here some names, soon to be very well known and honored in the Ministerium, are connected with serious, historic, liturgical study. These men, pioneers in the historic liturgical field, were Doctor Charles Porterfield Krauth, Doctor Beale M. Schmucker, and their neighbor, Doctor Joseph A. Seiss. They provided themselves with source books and worked steadfastly in them. More, they possessed the liturgical instinct, as well as appreciation of historic liturgical sources and forms; and they had the ability and balance to bring out of the old past that which would serve the Church of their day, and much that has continued to serve the Church ever since.

Here is the core of the interest and scholarly activity which eventuated in *The Common Service*. The Church should ever hold these men in grateful and honored remembrance, who restored so much of historic worship to her use, hers truly by every right.

Any one at all familiar with the books of the Krauth Memorial Library of the Philadelphia Seminary, knows how many of the extremely valuable historic *source* books, original prints of Sixteenth Century Kirchen Ordnungen, bear the name "Charles Porterfield Krauth." Originally he gathered these for his own library, fortunately in years when they were available in goodly numbers. That *he* used them studiously is witnessed by many notations in

his hand-writing (we have found manuscript pages in some of them whereon he has recorded his studies, comparisons, references, even translations—and we hope these have not been lost!).

Doctor Schmucker, probably the youngest of these three, was another indefatigable worker, and amassed a fine knowledge in the liturgical field which served the Church magnificently in the growing years.

Too little credit has been given to Doctor Seiss for his part in the work of these and later years. He brought fine gifts and a great interest in the field of hymnology. He was a master of English and earnestly concerned in providing the Church with worthy means of worship.

In 1852 Doctor Krauth presented the results of his and Doctor Schmucker's liturgical studies to the Virginia Synod. On the basis of this presentation he recommended the preparation of a Service Book for Church use, and offered a plan that should be followed in preparing it. This plan, the *Church Book* later assumed! Doctor Schmucker in the meantime had entered the old Ministerium.

In 1855 Doctor Demme's German book was published (actually the Ministerium's). This was the first step toward a return to *historic* liturgical uses.

That year, also, the Ministerium appointed a committee to translate *this* Liturgy into English. This was that committee: C. F. Schaeffer, C. W. Schaeffer, G. F. Krotel, C. F. Welden, B. M. Schmucker, and A. T. Geissenhainer. This actually was the original *Church Book Committee*: 1855 is the date to remember.

The result of this committee's work was the English Liturgy of 1860. There were many departures,—which were *advances*,—from the German text which they were to translate. This is step two.

In 1865 Doctor Krauth and Doctor Seiss were added to this committee, both, as we have seen, excellent scholars and students of liturgies.

1868 marks the advent of *The Church Book*, which showed decided evidences of Doctor Krauth's and Doctor Schmucker's influences. In the course of a few years this book was enriched with further historic additions,—e.g., the Proper Introits and Collects.

The next step is when the still young General Council displaced its Church Book Committee, which was too large and scattered to be of effective service, with the *Liturgical Committee* of the Ministerium. This was in 1870. The Liturgical Committee had been instructed to prepare Ministerial Orders for inclusion in *The Church Book*. Up to this time only preliminary work had been done. This work then was undertaken by the General Council Committee.

Into this period the German *Kirchenbuch* enters: in some marked and excellent respects an advance on the English *Church Book*. The Orders for Matins and Vespers were first published in the *Kirchenbuch*. In this work and period Doctor A. Spaeth entered with his many gifts, and also became a member of the General Council Committee. Doctor Henry Eyster Jacobs had become a member of the Committee at an earlier date.

Meantime (1878) negotiations were begun by the United Synod in the South with the two other General Bodies in the interests of *common* work on a Common Service—*The Common Service* of course. These efforts finally resulted in the formation of *The Joint Committee on Common Service*.

Work on the Ministerial Acts (referred to above) had been held in abeyance; study in this particular field, but especially in connection with the Services and Orders as already published in the *Church Book* and in the *Kirchenbuch* became the work of the Joint Committee. Their labors resulted in the preparation and issue of *The Common Service*, which was approved by the three General Bodies. The date to remember is 1888.

However, *The Common Service* was issued without variation from the adopted text by only one of the three Bodies, the United Synod in the South: its book, therefore, was standard.

Doctor E. T. Horn, who had become a member of the Joint Committee from the South, prepared official copies of the text of *The Common Service*,—with sources noted,—one for each of the three Bodies.

Work on the Ministerial Acts was done by a smaller sub-committee of the Joint Committee. Here the liturgical activities of one of the Church's greatest scholars began—Doctor H. E. Jacobs. His familiarity with the work on the original Ministerial Acts fitted

him uniquely for the review and revision of them for the present book (*The Occasional Services*).

With the issue of the Ministerial Acts joined with *The Common Service*, the final historical link in this liturgical development is reached. From that period onward all work has had to deal with the *completed historic Liturgy* and meet its standards and harmonize with them.

[Another Forward Step! At this date, January, 1946, there is a Commission made up of representatives of the American Lutheran Church, the Augustana Synod, the Norwegian Church, the Danish Church, and the United Lutheran Church, at work on a *Common Hymnal* for the use of the Church in America. The success of this united work looks most promising. In the course of this year a similar Commission will canvass the possibilities of a *Common Liturgy* on the basis of the historic *Common Service!*]



Tail-piece from Luther's *Formula Missae*

## II

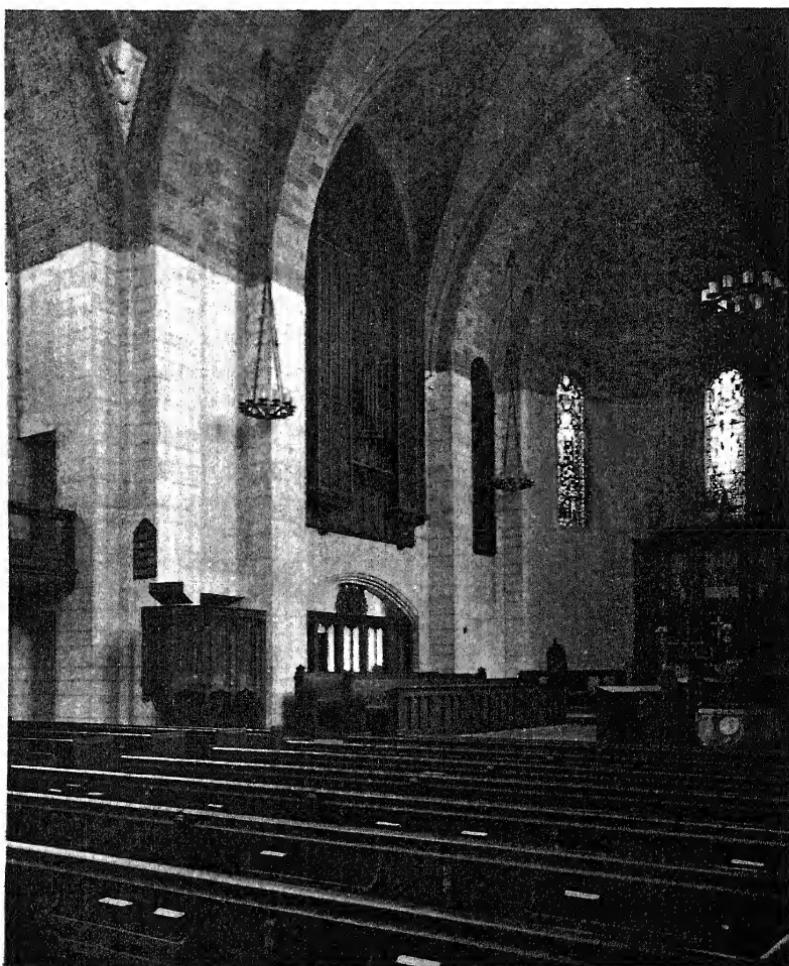
### The Rubrics

HERE and there throughout the Liturgy and Offices are found sentences printed in *italic* type, preceded with the paragraph mark—¶. These sentences are called *rubrics* and govern the use of the particular things with which they are connected.

The term *rubric* is derived from the custom of writing heads or marking divisions of subjects in manuscripts (before there were printed books) in *red* ink. When printing was invented this practice was continued. In church service books, whether manuscript or printed, directions were indicated in red.

A rubric is to be considered a formally authorized direction governing the conduct of worship or some other ecclesiastical action or matters relating to both. They are imbedded in The Service and the Offices to direct what is to be done, what may be done, and how it may or shall be done. They are either definitely directive,—“shall”; or permissive,—“may.”

There are two classes of rubrics in *The Common Service Book*. Those associated immediately with the form or action, as the rubrics of The Service; for example the first: ¶ *The Congregation shall rise, and the Minister shall say.* Then those known as the *General Rubrics* (see pp. 488ff). These latter rubrics are additional to the rubrics of the services. Sometimes they are only directive; sometimes explanatory and descriptive. It is well to note the formal statement found here: *These General Rubrics, together with the Rubrics appointed in the Services, are a directory for the conduct of Divine Worship.* There is a very large body of necessary information contained in these, stated simply, clearly, concisely, with all of which the minister must be thoroughly acquainted and be able to use intelligently and correctly.



The choir and sanctuary of Trinity Church, Fort Wayne, Indiana

### III

## The Service or the Holy Communion

### During the singing of the Hymn,<sup>1</sup>

<sup>1</sup> *General Rubrics*, I, 484: *A Hymn of Invocation of the Holy Ghost may be sung at the beginning of all Services.* This rubric permits the use of an "opening" hymn, but it is not a required act: a Service may begin without the use of such a hymn.

The character of the hymn is specified, but there is a widening of this which quite naturally permits the use of a hymn appropriate to the Day or Season. Likewise other occasions may influence such choice if such hymn be one of praise or adoration.

This under any circumstance when used will be *The Hymn of Entrance* or if there be a vested choir the "Processional." This latter use is allowable but is open to objections and is not an historic use *except on great Festivals* and on other festival occasions.

The weightiest objection to the processional feature is that emphasis is placed upon the procession, and a limitation on participation in the hymn is a result as far as the congregation is concerned—the hymn being a *congregational* action (of which the choir is a part of course) and not strictly a choir action. Objection to this is usually in the assertion, that a processional hymn is an orderly way in which to bring in and place the choir. But on the other hand, the quiet and dignified entrance of the choir during the organ prelude is a quite stately beginning.

There is one season in the Church Year when the choir does not enter singing, but comes in silently: this is Lent. The only exception to this during this period is the procession of the catechumens on Palm Sunday morning.

After the choir are in their place the Hymn of Entrance can then be begun by all. It should not be necessary to "play over" the entire hymn tune before it is sung: an introductory phrase which will start the melody and give the opening note is sufficient. Choir and congregation have the tune right before them in their hymnals.

When there is a choir procession, the minister enters *from the sacristy and does not follow the choir*. He enters the chancel during the last stanza of the hymn or at a time sufficiently long before to permit his reverent devotions. He remains before and facing the altar until the *Amen* after the hymn is sung.

The congregation rises at the *beginning* of and remains standing throughout the entire hymn.

Choir vestments consist of a cassock and cotta, and for women a cap in addition. The cotta is a short surplice with simple, full sleeves which fall to about six inches above the wrist. It is never embroidered.

The choir gathers *quietly* in the choir room after vesting and forms in the order of the procession. *Complete silence and perfect order and deportment must be preserved.* Immediately before the moment of entrance, the minister recites a brief collect, the choir sings *Amen* thereto. Reverence and order must be observed throughout the entire service.

*Prayers for the Choir*

*When vested.* CLEANSE me, O Lord, and keep me undefiled, that I may be numbered among those who, having washed their robes and made them white in the Blood of the Lamb, stand before Thy throne and serve Thee day and night in Thy temple. Amen.

*Before Service.* O LORD, open Thou my lips and purify my heart, that I may worthily magnify Thy glorious Name; through Jesus Christ, Our Lord. Amen.

*After Service.* GRANT, O Lord, that what I have sung with my mouth, I may believe in my heart and strive steadfastly to fulfil to the honor of Thy glorious Name; through Jesus Christ, Our Lord. Amen.

See also *Oremus*, p. 132

**the minister properly vested<sup>2</sup>**

<sup>2</sup> See above, pp. 147ff; 157ff; 168.

**enters the chancel quietly and reverently, with his hands folded before him,<sup>3</sup>**

<sup>3</sup> It is well to realize the need of such directions as these. This and others, as they may appear in the course of these directions and notes, may seem to be trite minutiae; but the temptation of loose hanging arms to swing, or of one hand to clutch at stole or robe, the other swinging the while, is all too apparent. Then, too, all actions, postures, appearances, are to be reverent and conducive to reverence. Directions are offered with definite purpose in view—the harmony of worship, and not as mere formal actions or gestures or postures.

The minister should not carry a Service Book. Why should that be necessary? Should he not be *word perfect* in The Liturgy and Offices? The Service Book should be in its proper place on the missal stand on the altar. Another may rest on the step where he kneels or on the litany desk. The hymnal should be in his stall.

**and offers his devotions<sup>4</sup>**

<sup>4</sup> For the minister's altar devotions see *Oremus*, p. 136.

As the minister walks from the sacristy to the altar, let him repeat to himself:

Who shall ascend into the hill of the Lord; or who shall stand in his holy place? He that hath clean hands, and a pure heart,

who hath not lifted up his soul unto vanity, nor sworn deceitfully. He shall receive the blessing from the Lord; and righteousness from the God of his salvation.

Then as he comes before the altar, let him first reverence before the crucifix or cross, then kneel, and say:

Glory be to the Father, and to the † Son, and to the Holy Ghost. Amen.

DO THOU, O Lord, in all things, I beseech Thee, direct and rule my heart and lips, so that I may praise Thee with the spirit and also with the understanding; give unto me the preparations of heart which are from Thee,—an open mouth to show forth Thy praise, a wise and understanding heart to receive the knowledge of Thy truth, and to praise Thee for all the glorious things which Thou hast done, a spirit of supplication to seek those things of which we have need; through Jesus † Christ Our Lord, to Whom with Thee and the Holy Ghost, be all glory and honor, world without end. Amen.

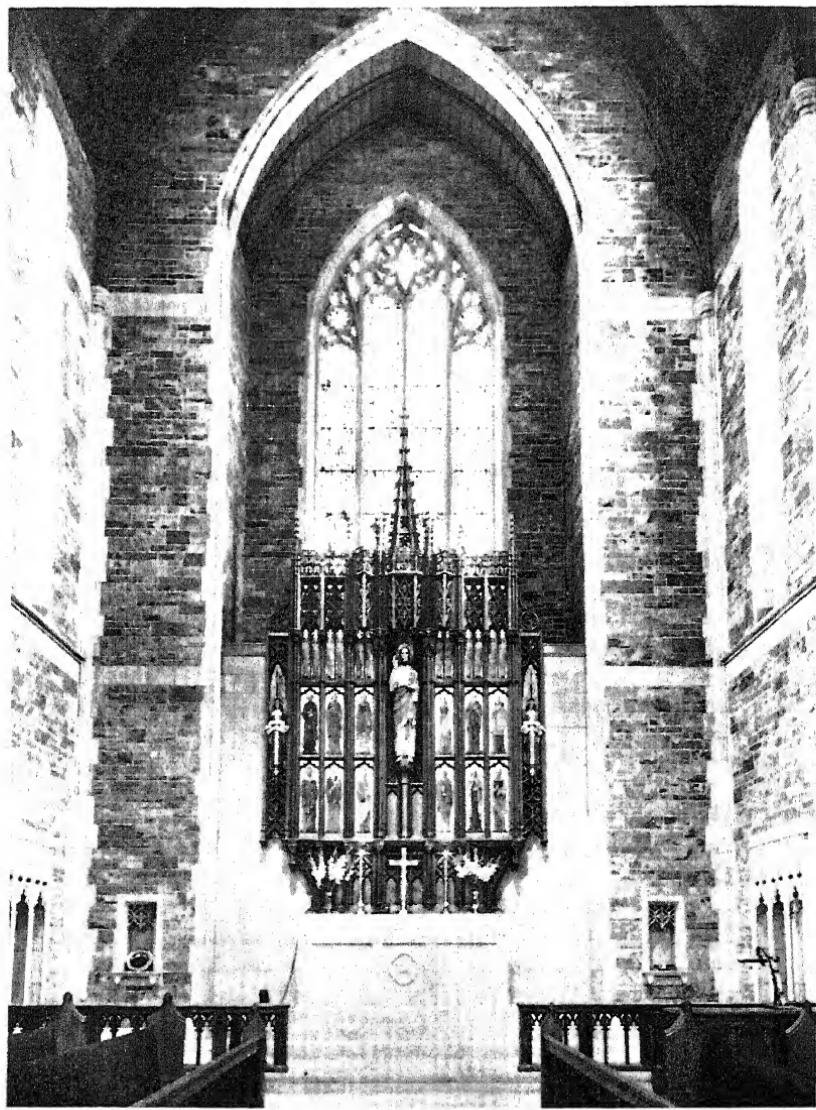
The suggested “reverence” as the minister comes before the altar is decidedly in place: an humble bowing of the head and inclination toward the altar and its enthroned crucifix or cross.

Crossing oneself is good *Lutheran* practice. Luther himself directed it in his *Small Catechism*. At this time it is an act of worship and self-dedication. One crosses oneself thus: Using the right hand with fingers drawn together loosely first touch the forehead, then the breast, then the *right* shoulder, and then the left. This differs from the Roman signing in that the last action is reversed, but follows the most ancient known and harmonizes with a very old and lovely interpretation of the symbolism: “Our Lord Jesus came down from heaven, became incarnate and was crucified for me, and entered into my heart.”

#### **before and facing the altar.<sup>5</sup>**

<sup>5</sup> General Rubrics, I,484: *The Minister may face the Altar except in such parts of the Services as are a direct address to the Congregation.* This is the general rule governing the interpretation of all sacrificial and sacramental elements of the services and is spoken of technically as *orientation*, that is, “facing the east.” In this way the posture of the minister before the altar accords with the interpretation and is an external indication or guide. Note that the rubric is permissive, that is, this may be done. Historic usage knows no other method than orientation. A general use of this practice is desirable. Orientation serves to interpret the Liturgy properly. Let us hope that in time we will know no other way and use a uniform and historic practice.

Sacrificial acts are such as are offered to God. Sacramental acts are those which emphasize the giving on the part of God to the worshiper. An example of the former is *The Confession of Sins*, of the latter *The Declaration of Grace*.



The sanctuary of Saint John's Church, Allentown, Pennsylvania

**The minister does not ascend the altar steps to the altar<sup>6</sup>**

<sup>6</sup> But when The Service begins with the Introit, the minister goes to the altar immediately, and there offers his devotion.

**but remains on the chancel level,<sup>7</sup>**

<sup>7</sup> The posture of the minister before the altar during his devotions is a purely personal action. He may kneel or stand as his heart may prompt him to do, although kneeling is the more expressive of self-humiliation and deep devotion and in addition has historical warrant of wide usage and great age.

When the congregation kneels for *The Confession of Sins* he will also kneel at this time.

**taking his position in the center facing the crucifix or cross.<sup>8</sup>**

<sup>8</sup> See *General Rubrics*, II, 485, §2.

Where a litany or prayer desk is provided its place is in the front center of the chancel.

The minister on the completion of his private devotions and of the hymn, rises and goes to the litany desk before which he stands *facing the congregation*. Here he begins The Service.

In some parts of the Church the minister *intonates* his part of The Liturgy. Provision for this has been made in a number of available publications, particularly in *The Choral Service*, where both intonations and settings for the various parts of The Liturgy are presented in their historic form. There is great dignity and beauty and solemnity in such a use when all is well done. Intoning is almost a necessity in a large church where the minister's voice must carry some distance or where the acoustics are not good. But intoning requires a number of things: the minister must have a fair voice; then he must have musical taste and be thoroughly practiced in what he undertakes. It goes without saying almost, that the organist likewise must be proficient.

**The Hymn having been completed, the minister turns to the congregation and says, *In the Name of the Father, and of the Son, and of the Holy Ghost.*<sup>9</sup>**

<sup>9</sup> This is called the Trinitarian Invocation. It is a declaration in Whose Name the worship is begun and is to be conducted and an invocation of His Presence. Only if it be interpreted as an act of reverence would the minister face the altar for these words; and if thus interpreted, to be consistent, he should genuflect and bless himself with the sign of the Cross as he repeats the words. However, the usage of the Church since the Reformation (until of late years) has been the minister facing the congregation.

There seems to have been (and to be) a positive effort on the part of some to establish the posture of the minister facing toward the altar when saying these words, as the *only correct* posture and interpretation. Speaking quite frankly, *this* posture traces back to that of the Roman priest when he approaches the altar before beginning Mass. Then he kneels, reverences deeply, and as he all but

silently says "In the Name etc." crosses himself. As said above, the Lutheran posture since the time of the Reformation has been the direct reverse of the Roman. The minister after his devotions faces the congregation and in a tone which can be heard throughout the church declares in Whose Name the service is now begun. Literally translated the words used are "Our beginning" (of this service) "is in the Name etc." Thus the character and intent of this action are declared, as well the consecration of purpose. Therefore, if there is to be a positive effort made to establish one "only correct" interpretation, let us follow that which really is our own. The Church of the Reformation made the priest's private act a *congregational* one as preparatory to The Service. Hence the public, open declaration "In the Name etc., " The Confession and The Declaration of Grace in which all participate. The "In the Name etc." is not personally the minister's declaration, but *mutual* action so attested by the *Amen*.

**The congregation responds, *Amen.*<sup>10</sup>**

<sup>10</sup> A liturgical response which indicates agreement and consent. It also expresses the certainty of faith. It is of Hebrew origin—Cf Dt 27:15; Ps 72:19; Mt 6:13; 28:20; 1 Co 14:16; 2 Co 13:14; Rev. 7:12. It means, "Yea, yea; it shall be so," Cf *The Small Catechism*, Conclusion of The Lord's Prayer.

**Still facing the congregation, the minister addresses the congregation, saying: *Beloved in the Lord! Let us draw near with a true heart, and confess our sins unto God our Father, beseeching Him, in the Name of our Lord Jesus Christ, to grant us forgiveness.*<sup>11</sup>**

<sup>11</sup> Called an Invitatory because it invites to confession.

**Then facing the altar<sup>12</sup>**

<sup>12</sup> Because a sacrificial element.

**he kneels,<sup>13</sup> and the congregation with him,**

<sup>13</sup> The true posture for confession of one's sins. See *General Rubrics*, II,485,§4.

The minister kneels at the middle of the first altar step, or at the litany desk when there is one.

**and says the *Versicles*<sup>14</sup>**

<sup>14</sup> Versicle, a little verse. It consists of a short, simple sentence of Holy Scripture, usually from the Psalms, and the answer or response. It is employed in many connections in all services.

***Our help is in the Name of the Lord. (Response: Who made heaven and earth.) I said, I will confess my transgressions unto the Lord. (R: And Thou forgavest the iniquity of my sin<sup>15</sup>);***

<sup>15</sup> Ps 124:8; Ps 32:5.

*General Rubrics*, II,485. Responses—Amens, Versicles, etc., as a general rule should be sung by the congregation. In *The Confession of Sins* they may be said.

*and the Confession: Almighty God, our Maker and Redeemer, we poor sinners confess unto Thee, that we are by nature sinful and unclean, and that we have sinned against Thee by thought, word, and deed. Wherefore we flee for refuge to Thine infinite mercy, seeking and imploring Thy grace, for the sake of our Lord Jesus Christ.*

The congregation then unites with the minister, saying: *O Most Merciful God, Who hast given Thine Only-begotten Son to die for us, have mercy upon us, and for His sake grant us remission of all our sins: and by Thy Holy Spirit increase in us true knowledge of Thee, and of Thy will, and true obedience to Thy Word, to the end that by Thy Grace we may come to everlasting life; through Jesus Christ our Lord. Amen.* At the end of this Prayer of Confession the minister rises, turns to the still kneeling congregation and pronounces the *Declaration of Grace: Almighty God, our Heavenly Father, hath had mercy upon us, and hath given His Only Son to die for us, and for His sake forgiveth us all our sins. To them that believe on His Name, He giveth power to become the sons of God, and bestoweth upon them His Holy Spirit. He that believeth, and is baptized, shall be saved. Grant this, O Lord, unto us all.*<sup>16</sup>

\* This is commonly but not correctly spoken of as *The Absolution*. In the highest and fullest sense, as conveying the very essence of the gracious declaration of the Gospel of Jesus Christ, the Saviour, it may be regarded as an absolution; but technically and liturgically speaking, it is not, and therefore is spoken of as *The Declaration of Grace* or of *Forgiveness*.

This is a sacramental act: the minister is declaring officially God's gracious mercy to all who are truly penitent and have confessed their sins. It is not a *priestly* act or function, but *pastoral*, in conformity with our Lord's institution.

The minister does *not* turn to the altar for the words, *Grant this . . . all.*

See, *The Collect for the Day*, "The Collects of the Liturgy," p. 237ff.

**The congregation responds, *Amen.***<sup>17</sup>

\* With this *Amen* the preparatory part of The Service is completed. This introductory action was, in pre-Reformation times, and remains in the Roman Rite to this day, strictly confined to the priest's preparation in the sacristy and before the altar for the Mass. It is a definite testimony to the cleansing of The Liturgy at the time of the Reformation and of an application of evangelic principles to its restoration to congregational use.



The altar, Muhlenberg College Chapel, Allentown, Pennsylvania

**After this response the congregation rises and remains standing to the end of *The Collect for the Day*.<sup>18</sup>**

<sup>18</sup> See rubric of The Service, p. 9. The congregation remains standing until the Amen is sung after *The Collect for the Day*.

**The minister may go to his stall and stand there facing the altar, or he may remain before but facing the altar while the *Introit* is sung.**

### ***The Introit for the Day*<sup>19</sup>**

<sup>19</sup> The *Introit* is the historic and formal beginning of The Liturgy proper.

When the Holy Communion is celebrated and *The Order for Public Confession* has been held on a previous day or immediately preceding The Service, The Service begins with the *Introit for the Day*. Cf Rubrics, 403, §2.

The *Introit* is the remnant of the Psalm sung at the entrance of the celebrant to go to the altar. It derives this name from this entrance (*Introibo*). With but very few exceptions it is composed of verses taken from the Psalms or other Old Testament Scriptures. Its structure consists of an *antiphon* (a short verse sung before, leading to the thought which is to follow, and musically introductory), a *psalm verse* (representing the entire Psalm which was formerly used in its entirety), the *Gloria Patri* and the same antiphon repeated.

The *Introit* announces the fact or the central teaching of the Day. It is a *variable* part of The Service: a *proper Introit* being provided for every Festival, Sunday, Minor Festival, and other service appointments in the Church Year. See *The Propers*, p. 37 *et seq.* It is therefore a very important link in connecting the spirit of the Church Year with The Service—the public worship of the faithful—and vice versa.

Frequently Sundays are named from the first word of the *Introit* in Latin, for example, *Gaudete*, the Third Sunday in Advent; *Invocavit*, the First Sunday in Lent; *Cantate*, the Fourth Sunday after Easter, etc.

The *Introit*, *Collect*, *Epistle*, *Gradual*, and *Gospel* for a Festival or Day are known as that day's *Propria*, propers, that is, those parts of The Service which vary as distinguished from those which do not; those parts which are to be used on a certain Day and cannot be properly used on any other. On the use of the Propers see *General Rubrics*, I, 484. For the sources of the *Introits* and *Graduals* see *The Church Year in loco*; for the sources of the *Collects* see *The Collect for the Day in loco*.

**is sung by the choir,<sup>20</sup>**

<sup>20</sup> The *Introit* is distinctively a function of the choir, since it, like a herald, announces that which is to follow, the key-note of The Service, the fact of the Day or its specific teaching in the light of the Church Year.

A single voice should sing the antiphon, the choir taking up the Psalm, the congregation uniting in the *Gloria* and the choir repeating the antiphon. Excellent musical settings for the Introits are available.

When it is not possible to interpret the *Introit* in the manner just described, the rubric—*General Rubrics*, II, 485—permits the reading of the *Introit* by the minister, choir and congregation singing the *Gloria*.

When it is read by the minister, he should stand on the chancel level and *invariably face the congregation*: he then is acting as the announcer. He turns and goes to the altar only as the *Gloria* is sung. It is utterly incorrect usage for the minister to face the altar when *he reads the Introit*: doing so will destroy the primary purpose or meaning of the *Introit*. Further, this is the Entrance Action, really a unique liturgical function at the very beginning of Divine Worship, whereby the character of the Day is also uniquely indicated; and there is no intention here, that the content of this *announcement* is to be declared “sacramental” or “sacrificial” by minister’s posture: besides numbers of these Introits cannot be denominated either sacramental or sacrificial! What to do then? After all, this facing or not facing the altar at such a time is making ceremonial distinctions which are pretty fine, and also which are quite foreign to this liturgical action.”

#### <sup>a</sup> The Liturgy—Orientation.

(Notations for the Choir are for such choirs as occupy stalls facing each other in the “choir” or chancel, and for choirs located to the side of the chancel or church at right angle to the congregation.)

The Liturgy	Minister	Choir
Hy of Entrance	Enters: faces altar	Enters before Hymn
Invocation	Faces congregation	Normal
Invitation to Confession	(Fc)	Faces altar (Fa)
Versicles	Fc	Fa
Dec of Grace	Fa (May kneel)	Fa (May kneel)
Introit	Rises—Fc After D of G cong. Goes to and	Fa Fa (May kneel) Fa and choir rise
Gloria	Fa	Normal—sings Int
Kyrie	Fa	Fa
Gloria in ex	Fa	Fa
Salutation	Fc	Fa
Collect	Fa	Fa
Epistle	Pastor, choir, cong. At altar—Fc	may kneel for Col Seated
Gradual	Fa	Rises—Normal
Gospel	Fc	Fa
Creed	Fa	Fa

Hymn	Seated P-ch-cong. may stand for Hymn	Rises—Normal
Sermon Votum	In pulpit	Seated Rises—Normal
Offertory Sentences	Goes to altar steps	Stands—Normal
Offering	Seated	Seated
General Prayer	Fa	Fa P-ch-cong may kneel
(Anthem)	(Seated)	(Normal)
Hymn	At stall	Normal P-ch-cong may stand
Benediction	At altar—Fc	Fa
Hymn	Retires	Normal Retires after Hymn
The Holy Communion		
Salutation	Fc	Fa
Lift up . .	Fc	Fa
Let us give . .	Fc	Fa
It is truly	Fa	Fa
Sanctus	Fa	Fa
Lord's Prayer		
Let us pray	Does not turn	
Words	Fa	Fa
Pax	Fc	Fa
Agnus Dei	Fa	Fa
Administration	... .	Seated
Nunc Dimittis	Fa	Fa
Thanksgiving		
Versicle	Fa	Fa
Collect	Fa	Fa
Salutation	Fc	Fa
Benedicamus	Fc	Fa
Benediction	Fc	Fa
Hymn	Retires to sacristy	Normal Retires after Hy

the congregation unites in the *Gloria Patri*.<sup>22</sup>

<sup>22</sup> Here the actual function of *Worship*, which is active, enters, and it becomes *corporate*:—The minister turns and goes to the altar, bowing before it, uniting with both choir and congregation in the *Gloria*.

The *Gloria Patri* (the first two words of the Latin version give it this name), is spoken of as the Lesser Doxology: doxology meaning an adoring, exultant song of praise. The *Gloria* is a very ancient ascription of praise to the most Holy Trinity, and voices a positive confession of the true Faith. It follows the Introit verses which almost always are chosen from Old Testament Scriptures, and also the

Psalms in the Offices, as a sign that they are not being used with a Jewish but with a Christian intention and as connecting them with Christian Worship.

As the *Psalm* of the *Introit* is being sung, the minister, if he has been standing at his stall, goes to the altar, ascends the steps to it, and remains facing it during the singing of the *Gloria*. If he has been standing before the altar, he ascends the steps and remains facing the altar.

Then with hands folded and head bowed, the minister recites the first petition of the *Kyrie, Lord, have mercy upon us.*<sup>23</sup>

<sup>23</sup> The *Kyrie* is an humble plea for mercy. It actually consists of the words, *Lord, have mercy*. It is Trinitarian in address and form. It has been called the Lesser or Minor Litany, and is one of the Church's most ancient forms of prayer, coming into the use of the Western Church from the earliest Liturgies of the Eastern Church. It is known to have been in use in the city of Rome when the language of The Liturgy still was Greek.

The present *Kyrie* probably is the remnant of a somewhat longer form of prayer in which the petitions were responded to in these words.

As The Liturgy was anciently constituted this was the first *congregational* confession and prayer. In interpreting it, it must be remembered, that the *Introit* is the actual *beginning* of The Liturgy and that the first congregational action thereafter in worship is confession and a plea for mercy, notwithstanding the fact that confession has been made in the preparatory part preceding the *Introit*.

A *litany* is a form of supplication with alternate petitions, recited by the minister, and responses, made by the congregation.

For a permissive use of the *Kyrie*, cf *General Rubrics*, II, 485.

**The choir and congregation respond, singing, *Lord, have mercy upon us.* He recites the second and third petitions in order, the choir and congregation responding to each.**

The minister then raises his head and joyfully says, *Glory be to God on high! The choir and the congregation respond, singing the *Gloria in excelsis.**<sup>24</sup>

<sup>24</sup> This is the Greater Doxology, and is also known as the Angels' Hymn (Angelic Hymn also). It begins with Lk 2:14 and was enlarged into a majestic hymn of praise and glory to God for His great goodness. It is the first of the *Canticles*. Its authorship is quite unknown, although it has been attributed to various ancients. It has been in use in the Church, in the east as a morning hymn in early times, in the west since about the sixth century. Since the sixth century it has been used as the great introductory hymn of praise of the Communion Office.

It is always used on festival days and when there is a Communion.

There are certain times in the Church Year when the depth of sorrow and repentance penetrate to the exclusion of the feelings of the highest joy, such as the seasons of penitence—the Lententide, the Holy Week; at such times another canticle or even a hymn may be used properly instead of the *Gloria in excelsis*, but not if there be a Communion. See *General Rubrics*, II, 485.

**After the *Gloria in excelsis* has been sung, the minister turns to the congregation and says, *The Lord be with you.***<sup>25</sup>

<sup>25</sup> This is called the *Salutation*. It is scriptural. It is a mutual wish of blessing, and an exhortation to the incitement to and to the uplifting of the heart in prayer.

As the minister says these words, he opens his hands and arms before him as in blessing and invitation, bending the arms outward from the elbows, the hands being open toward the people.

**The congregation responds, *And with Thy spirit.* He then calls them to pray, saying, *Let us pray.* Facing the altar he prays the Collect for the Day.**<sup>26</sup>

<sup>26</sup> The Collect is so called either because it is gathered from the authority of the Scriptures which comprise the Liturgical Lessons of The Service, or because in this one prayer the many prayers at the gathering together of the people for worship are collected, or it is called so because it is the first prayer at this gathering together of the faithful. In these last two the historic origin lies.

*The Collect for the Day* probably originated in the prayers which were said on Sundays or on other holy days when the people gathered at an appointed place in Rome and with their priests went in procession to the church or place where the particular celebration of the day was appointed. This was called the *station* or *stational church*.

The Collect is a strictly western form of prayer. It is concise, short, wonderfully expressive in its terse language. Normally it is just one sentence long. It has a very definite structure: The address to God; the ground upon which the prayer is offered; the petition; the benefit hoped for as a result; and the mediation and ascription, called the termination.

The Collect harmonizes with or draws its inspiration from the key-note of the day celebrated. It usually has a marked relation with one or another or with both of the Liturgical Lessons.

It is the principal prayer of The Service.

It varies with every Festival or Day, there being a proper appointment for each and every one. It is one of the major *Propers*. Its use is directed very carefully in *General Rubrics*, I, 484.

The Collect for a major Festival is said every day throughout its Octave. If a minor Festival or a Sunday should fall within the Octave, the Collect of the minor Festival or of the Sunday is said first without the full termination, and without an *Amen*; then immediately the collect for the major Festival is said with full termination.

It may happen that a minor Festival, e.g., one of the Apostles' Days, may fall on a Sunday: in this case the Collect of the Apostle's Day is said first with the short termination and without the *Amen*, then the Collect for the Sunday is said with full termination and *Amen*. This is called the remembrance of the Festival or of the Sunday, as the case may be. On the Collects see *The Church Year* and *The Collect for the Day*.

Anciently, when praying, the minister stood before the altar with hands extended; palms upward.

**The Collect for the Day ended, the congregation is seated. The minister, remaining at the altar,<sup>27</sup>**

"The earliest custom connected with the reading of lessons of Holy Scripture at Divine Worship, of which there is definite trace, is the use of two ambones or elevated reading desks located well in front and to the sides of the apse and toward the people. From each of these in turn certain lessons were read by different readers. It is therefore perfectly proper to read the Liturgical Lessons from a lectern or reading desk.

However, this early custom gave place to one which became well-nigh the universal practice of the Church, and has been this for many centuries, namely, that of reading the Liturgical Lessons from before the altar. This, it seems, at first was done from a lectern or ambo located on the chord of the apse, immediately before the altar; and then, directly from before the altar proper, the reader or the assistant holding the scroll or *textus*.

There is a peculiar fitness in reading the Liturgical Lessons from the altar. The Divine Word as announcement and teaching is first declared to all from the place (the altar) where later the Divine Word is administered to each individually as seal, token, guarantee. Then, too, the reading of these particular lessons at this particular time has always been invested with a high ceremonial character, both as to place and method: the endeavor was to emphasize their special setting and specific object.

**takes the altar book,<sup>28</sup>**

"The Missal, since the Liturgical Lessons are printed in it. Of course there is not the slightest objection to reading them from an altar Bible if that be desired, but then such a Bible should be of very handy size and *very* legible type face, and if possible bound in red.

For centuries before the invention of printing, all service books were manuscript. The earliest books contained merely an indication of the lessons, a catch word or phrase where they began; later then an indication of the beginning of the passage. The lessons were written in full in a special book or books. The book of the Liturgical Gospels, very anciently called the *Textus*, oftentimes was not only richly and beautifully illuminated but bound most wonderfully, precious metals and precious stones being used for the embellish-

ment of the binding—the finest and most valuable form was none too good for the precious Word!

At times these books would rest upon the altar at celebrations; in some other cases they would be carried to the altar in procession attended with every mark of honor and reverence. It is very easy to find the natural genesis of many of the existing ceremonies of the Church when one views the deep expressions of spiritual life: as for example, rising for the reading of *The Gospel for the Day*.

**and, standing before the center of the altar facing the congregation,<sup>29</sup>**

\* Since the days of the ambones, referred to in a note above, distinctions have been made in a number of ways between the reading of the *Epistle* and the reading of the *Gospel*. They were read from different desks by different readers; their reading was attended with distinctive ceremonies. Then when one ambo came to be used instead of two, the *Epistle* was read from a lower level, the *Gospel* from the highest.

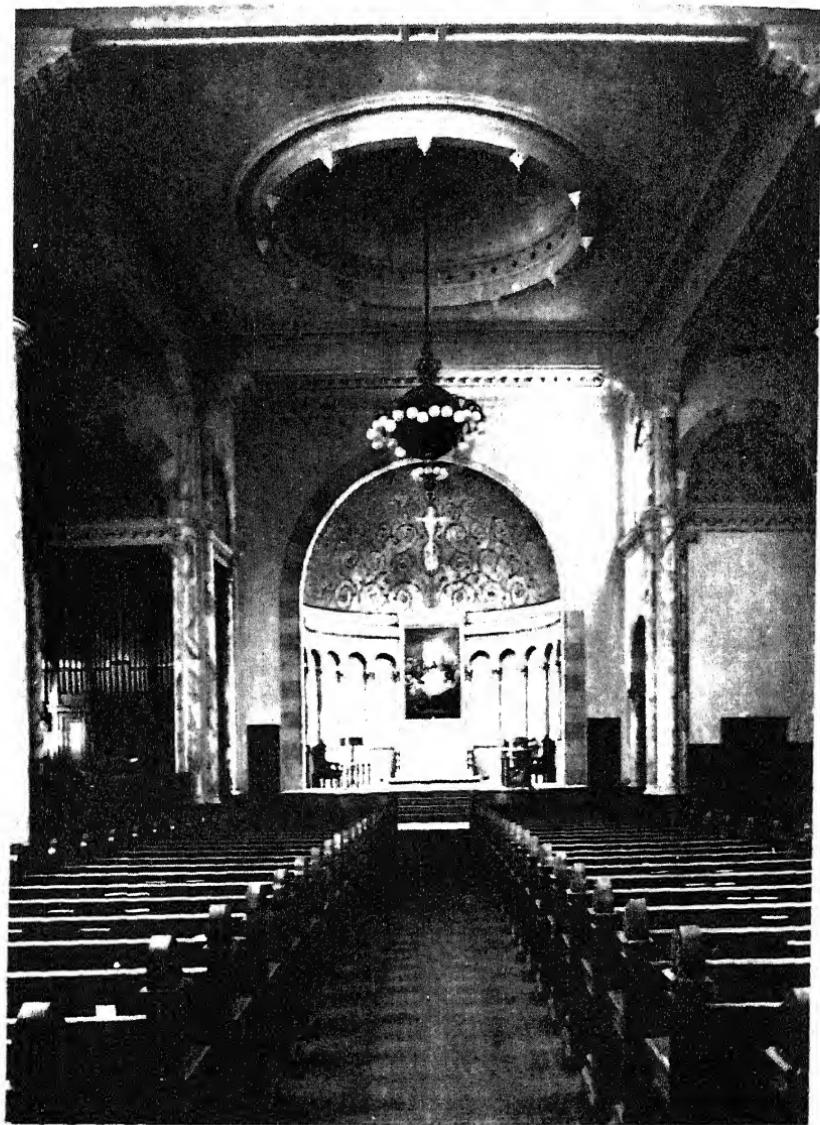
After it became customary to read the Liturgical Lessons from the altar proper, the *place* of reading at the altar was distinguished. The *Epistle* was read from the south corner (the church being orientated, this would be the right as one would look toward the altar); this then was called the Epistle Corner, and that side the Epistle Side. The *Gospel* then would be read from the north corner, the *Gospel* Corner: that side being known as the *Gospel* Side. This practice is not objectionable, although the simpler, that of standing before the center of the altar, is suggested.

**announces the *Epistle for the Day*, saying, *The Epistle*<sup>30</sup>**

\* The *Epistle for the Day* and the *Gospel for the Day* are known as the *Liturgical Lessons*, that is, those particular portions of Holy Scripture appointed to be read in The Liturgy of the Holy Communion, and to be distinguished from any other Scripture lections which might be read in conjunction with them at that time or at any of the Offices. Other Lessons, additional to the Liturgical Lessons, may be read *before* reading the *Epistle for the Day*. See *General Rubrics*, II, 485.

This series of especially chosen and appointed lessons forms the *Lectionary*. They vary with every Festival or Day and are also known as the Proper Lessons. They also are called the *Pericopes*, that is, sections, chosen portions of Holy Scripture. These definitely and purposely chosen sections displaced the original method of reading Scripture at Divine Worship, the *lectio continua* or continuous reading of book after book; and of course is traceable directly to the influence of the developing idea of the Church Year. Fairly authentic tradition traces the arrangement of the *Gospel* pericopes to the time of Jerome.

The *Epistle* was generally spoken of as the *Apostolus*, the Apostle, since most of the selections were chosen from epistolary writings of the New Testament or the Acts of the Apostles. Very infrequently



Interior of the First Church, Carlisle, Pennsylvania

an Old Testament selection appears here and there in the course of the Church Year as the *Epistle for the Day*: then it is known as *The Lesson*.

The Epistle prepares for the Gospel. It also contributes its own element to the teaching of the Day. A number of times in the course of the Church Year it is the lesson which states the historic fact of the festival celebration: for example, The Ascension of Our Lord; The Festival of Pentecost.

***for the . . . (here he shall name the Festival or Day) . . . is written in the . . . chapter of . . .***<sup>31</sup>

<sup>31</sup> The formal rubrical announcement of the *Epistle for the Day*, see p. 10, should be followed exactly. In addition to announcing where the lesson is found, its connection with the Day is also stated; and this is important as a needed formal announcement in The Liturgy. Thus,—The Epistle for *Christmas Day*,—or, for *Invocavit, the First Sunday in Lent*,—or, for *the Twentieth Sunday after the Festival of the Holy Trinity*,—or, for *the Festival of Saint James, the Elder*,—is written in the . . . chapter of the *Epistle of Saint Paul to the Romans*,—or, the *Epistle General of Saint James*,—or, the *Prophecies of Isaiah*, . . . beginning at the . . . verse.”

Do it exactly, carefully, clearly, and as directed in the rubric. Do not attempt to “improve” (!) upon the Church’s appointment, by saying, for example, “taken from” or “found in.”

***beginning at the . . . verse. He then reads the Epistle so that he is heard by all, enunciating carefully and avoiding any tendency either to read rapidly or with declamatory effect.***<sup>32</sup>

<sup>32</sup> The minister should be careful of his reading and speaking at all times, but especially when he is conducting Divine Worship. The Liturgy in all its parts and particularly the reading of the Word demand the most careful and clear reading and enunciation. Personal idiosyncrasies or mannerisms in pronunciation, or tricks of voice, or declamatory or oratorical reading have no place here or for that matter anywhere else in Liturgy or Offices. Likewise the tendency to read rapidly or in a sing-song monotone should be guarded against. The Word is for the people, and every effort should be made to have them hear and understand. It will be well for the congregation to follow the reading of the lections in their own service books: that is one of the reasons why they are printed there!

**The Epistle ended, the minister says, *Here endeth the Epistle for the Day*. The choir then sings the Gradual for the Day,**<sup>33</sup> the minister remaining at and facing the altar.

<sup>33</sup> The *Gradual for the Day* is another of the variables of The Liturgy: see the Propers, p. 37. It derives its name from the ancient practice of singing this response from the *gradus* or step of the ambo. It was sung after the Epistle while the reader was descending the

steps and the reader of the Gospel was ascending the steps of the ambo, later of the altar. It is now the remnant of the Psalm, originally used in its entirety at this time. At present it usually consists of a Psalm passage and a number of verses. It is to be sung by the choir and is a distinct liturgical action. Its peculiar function is to echo and enlarge upon the teaching of the Epistle and feel for or announce or introduce the Gospel to which the Epistle is a sort of herald companion.

During the Lententide (See the Propers in CSBk) these verses are known as the *Tract*, acquiring that name from the way in which they were sung "by one voice without break." The Tract is associated wholly with seasons of humiliation and penitence, and was sung slowly and mournfully. During the post Easter season the Gradual is known as *The Alleluia*, because it is thus introduced, and its invariable tone is that of great joy.

The Gradual contributes very definite touches to the teaching of the Day, revealing the careful effort made to develop a complete harmony in the choice of all Propers.

Excellent settings for the Graduals are available.

For sources of the Graduals see *The Church Year in loco*.

The use of the Gradual is permissive, see rubric, p. 10. When it is omitted the *Hallelujah*, that is, the threefold Hallelujah,—an abbreviated remnant of the Gradual,—or the *Sentence for the Season* may be sung. See CSBk, p. 190. The Sentence for Lent is printed in The Service and is a permissive use instead of the Graduals found printed with the other Propers.

If the minister has read the Epistle from the Epistle Corner of the altar, he goes to the Gospel Corner while the Gradual or Sentence is being sung. He will face the altar during the singing of the Gradual, the Hallelujah, or the Sentence, and only turn to the congregation when he announces the Gospel.

**After the Gradual for the Day, the minister turns to the congregation and announces the Gospel for the Day,<sup>34</sup> saying, *The Holy Gospel is written in the . . . chapter of the Gospel according to Saint . . . beginning at the . . . verse.***

<sup>34</sup> The *Gospel for the Day* is that specially chosen and appointed lection from one of the four Gospels which shall be read at the Celebration of the Holy Communion on a specific day. Thus there is only one *Gospel for the Day*.

It is never displaced by any other lesson, and no other lesson ever precedes it immediately except the *Epistle for the Day*.

When other major services or celebrations of Holy Communion follow during the week, and specific Epistles and Gospels are not appointed for such occasions, the Liturgical Lessons for the Festival or Sunday preceding are to be used. Cf *General Rubrics*, I, §4, The Propria, p. 484.

The reading of the Gospel has always been attended with special honor. There is not a single historic Liturgy in existence any-

where, from the earliest onward, which does not make specific provision for the reading of *The Gospel*.

The series of Gospels used throughout the Church Year in all probability had a definitely chosen nucleus. This of course was inspired by the earlier practices of associating certain events recorded in the Gospels with definite anniversary dates in the civil calendar. It must be admitted, that sometimes these dates were rather arbitrarily determined. But the one demanded the other, and the other emphasized the one. The observance of such events annually is the germ of the Church Year: the lessons, certain sections of the Gospels used on these days, the beginning of the Gospel Pericopes. Study of this in its bearing upon the Church Year and the arrangement of Gospel lections for Festivals and Sundays in both orderly and harmonious way, is ascribed to the early Latin father, Jerome. Of course there have been changes and additions since; and others no doubt will be made as need of additional appointments arises.

With but minor variations, the Epistles and Gospels as appointed in *The Common Service Book* represent the historic use of the Western Church. However the Gospels appointed for the last few Sundays after the Festival of the Holy Trinity are distinctively of Lutheran appointment.

**Hereupon the congregation rises and sings, *Glory be to Thee, O Lord.*<sup>35</sup>**

"The central position it occupies,—the climax of the pre-Communion Office,—its great message and value, the honor shown it, bring the announcement—*The Holy Gospel*. Simple, but profoundly stirring, for here is the declaration of the Way, the Truth, and the Life in Jesus, Lord of lords and Very God of Very God, Saviour and All-glorious King.

This marks the climax of the first part of The Liturgy, anciently distinguished as the *missa catechumenorum*, the Mass of the Catechumens, or the pro-anaphora ("before the Offering"), from the *missa fidelium*, the Mass of the Faithful or the anaphora (the Offering). The former is that part of The Liturgy up to the Offertory or Preface, the latter the Communion Office proper, from which all but the faithful (believers) were excluded. The climax marks the Word read, announced, declared to all. One other climax, its companion, will be reached only at the Communion,—actually, at the Reception.

Originally the people stood throughout the entire service. Later they sat, right on the ground or floor. But as early as the fourth century definite directions appear commanding all to arise and stand during the reading of the Gospel.

The *Apostolic Constitutions* (usually credited as being a fourth century document) say: "When the Gospel is read, let all the presbyters, and the deacons, and all the people, stand very quietly." Another early writing containing a similar behest adds "to hear the words of the King of kings."

This, standing, is a means whereby special honor is shown to the Gospel. Many rich and great ceremonies clustered about this reading: all designed to emphasize its outstanding importance and to crown it with every honor.

The books in which the Gospels were written, called sometimes the *Textus* later the *Evangelistarium*, were ornamented with gold and precious stones, carried in formal procession to the place of reading, held by specific servers, read by specific ministers. Certain lights were lit at this time; incense was burnt; all uncovered, bishops removed their mitres, kings their crowns, staves and weapons were laid down; all was quietness, order, attention; all stood slightly bowing in posture of deepest reverence, for these are the Words of the Lord Jesus or the narrative of His life and work. It would be well for us all to emulate this good example and stand reverently and listen intently.

The Doxology, *Glory be to Thee, O Lord*, is a burst of high praise. An ancient commentator says of this, "We respond, 'Glory . . . Lord,' for sending us the Word of Salvation."

The response after the reading, *Praise be to Thee, O Christ*, is adoration of Him who is therein declared, and thanksgiving for the Grace offered to us.

**The minister then reads the *Gospel for the Day*, and when it is ended, he says, *Here endeth the Gospel for the Day*, and turns to the altar immediately and places the altar book on the missal stand. The congregation sings, *Praise be to Thee, O Christ*. Then the minister, facing the altar, hands joined before him, and the congregation unite in the confession of *The Creed*.**<sup>36</sup>

<sup>36</sup> According to the rubric the *Creed* may be said or sung. Whether said or sung it is joined in by all, for it is the formal confession of The Faith; and following immediately after the reading of the Epistle and, in particular, the Gospel, it is a definite appropriation and confession of the Truth. That which has been read, which we have heard with our ears, we receive in our hearts and confess with our lips.

The *Creed* derives its name from the first word of the symbol in Latin, *Credo*, I believe.

Two Creeds are appointed in The Service. The one is the Nicene or speaking more correctly the Nicaeno-Constantinopolitan; the other is the Apostles'. *General Rubrics*, II, 485, governs their use in The Service.

The Apostles' Creed is the development and enlargement of the Apostolic Baptismal Creed or Formula.

The Nicene finds its germ therein likewise, but is the formal doctrinal expression of the two Oecumenical Councils, Nicaea in 325 and Constantinople in 381. The fuller expressions of the latter creed deal with the Faith "as received by us from the Fathers" in our Lord and in God the Holy Ghost—the Nicene in particular with the doctrine

of our Lord's Divinity; the Constantinopolitan in particular with the doctrine of God the Holy Ghost.

This fuller Creed has always been the Communion Creed, that used in the Communion Office. It is the oldest of creedal uses in The Liturgy, but its place there has been quite varied in different sections of the Church. It appears in Western Christianity in different national churches at different times and did not become a universal use until about the twelfth century.

The Apostles' Creed as a Liturgical use of the Western Church entered about the eighth century, but also required many years to become a widespread use. The Western Church from the time it began to use a Creed in The Liturgy has always used it immediately after the Gospel.

**After the *Creed* is said the congregation is seated. The minister descends the altar steps to the chancel, and standing before the altar but facing the people announces the *Hymn*.<sup>37</sup>**

" This is *the Hymn of The Service*. It is to be a very strong link between what has preceded and what is to follow. It therefore must convey the spirit of the Liturgical Lessons or that phase of the one or of the other which is to be the basis of the succeeding teaching,—the Sermon,—or it must harmonize with the Day or Season.

The announcement of any hymn, when and if necessary, in the services should always be made as simply as possible: "Hymn number 129."

Where there are hymn boards or service bulletins conveying the necessary information announcement of hymns is quite unnecessary. To go right into the hymn without any announcement is a practice much to be desired; the smoothness, dignity, continuity of the service are not to be interrupted or impaired even by a momentary interruption.

Reading a stanza,—which so many insist on misnaming a "verse!"—or the entire hymn is one of the most superficial and useless things a minister can do. Usually this is mere emotional declamation and most times exceedingly poorly done, for at best, there are very few who can read a hymn out loud properly. And why read it when everyone has it before them and it is to be sung in a moment?

And do not mutilate a hymn, or announce in the course of it, "Omit the next, and sing the last stanza." Do not select it unless all of it is to be sung.

**During the singing of the *Hymn* the minister may enter the sacristy for devotions preparatory to the *Sermon*,<sup>38</sup> or he may occupy the stall nearest the pulpit.**

" The quiet of the sacristy is the place for a moment's devotion before entering the pulpit. In this seclusion one can reach for that grace which is so much needed for the teaching about to be imparted. Here too, is the *best* place for devotions and not on the altar steps or bowed over the pulpit desk. These latter places mean osten-

tation and hurry in devotions, and too often look like mere pious gestures, and can hardly be classed as good example.

Quiet and alone-ness are what are needed, and the entire period of the singing of the Hymn offers a far richer opportunity for the seeker. Leave the sacristy during the last stanza of the Hymn and enter the pulpit immediately.

If the minister must occupy the stall during the Hymn, let him sit there quietly: don't slouch, and don't cross the legs! Don't fidget about and leaf over manuscript, or fish for a watch, or glasses, or handkerchief! If the minister does not want to sing,—and pray, what excuse has he not to?—then let him sit there quietly at least with his hands folded and eyes closed and *listen* to the song of praise or prayer. One doubts whether much meditating or even praying can be done with the singing of his congregation filling his ears . . . and his sermon surely should be ready by that time—don't you think so?

#### ***Then shall follow the Sermon.<sup>39</sup>***

<sup>39</sup> The Sermon! What shall it be? What is it to be? If one follows our Lord's command and apostolic precedent, it is to make disciples; to declare the good and gracious will of God; to call to repentance and announce Divine Grace; to work, to constrain, to teach the observance of all things He commanded. Surely that is explicit! *The Teaching of the Word!*

The Church of the Reformation has always been the preaching Church, the Church of the Pure Gospel. But it is well to remember, that preaching is not homiletical invention or gymnastics, but a most sacred opportunity for the pastoral cure of souls as well as the evangelist's voice of declaration and invitation, and that it can be, must be, *worship* also.

Here the chords of full harmony so perfectly balanced in The Liturgy must reach the soul of the preacher. The Teaching must be in this harmony. There is an old rule in more than a few of the sixteenth century Church Orders, that the Sermon must be on the Gospel for the Day. That or some closely related text or topic would be an excellent rule to follow, for after all the Gospel remains eternally new.

The so-called popular preaching, topics of the day, dissertations on political questions and civic movements, pious, platitudinous essays, and the flaunting of the personality and individuality of the average so-called popular preacher,—what place have these in the Divine Liturgy and in the face of the commission to preach Christ crucified and Him alone?

The Sermon is *not* the highest point in The Liturgy. It is the teaching, the application, *of the Word which has been read or announced;* it is its practical application.

It may be considered almost heretical to say (but it is well worth saying, for it is true!) that one does not "go to church" primarily to "hear a sermon." One goes to *Divine Worship*; one goes primarily to *worship*: the whole Liturgy is that. Imbedded in this, but a logical part, is the Sermon. When The Liturgy is used merely as a neces-

sary form or when liturgical *worship* is all but absent, then the emphasis is placed all the stronger on the Sermon, until it becomes the climax and actually overshadows the rest of the engagement of the "hour of worship." It certainly has its place, a rightful one, and a real and rare purpose; but again, it is *not* the climax!

***The Sermon ended, the congregation shall rise, and the Minister shall say, The Peace of God, which passeth all understanding, keep your hearts and minds through Christ Jesus.<sup>40</sup>***

"This Apostolic Blessing (Ph 4:7) is sometimes spoken of as the *Votum*.

It is proper to raise the right hand in gesture of blessing as it is pronounced. Immediately after it has been said, the minister should leave the pulpit and go to and face the altar during the singing of the *Offertory Sentences*.

**Immediately after the *Votum*, the minister leaves the pulpit, and goes to and faces the altar. Then shall be sung the *Offertory*<sup>41</sup> at the close of which the Congregation shall be seated.**

"The *Offertory* consists of three parts: The *Sentences*,—*The sacrifices of God . . . or, Create in me . . .*; the making, reception, and placing of the *Offering*; and the *General Prayer*.

As appointed in The Service, each of these appears as a separate liturgical or service action, although in reality the three are but so many parts of one.

The *Offertory Sentences* originally varied with the Day or Season and were the verses sung during the gathering of the gifts. The *Offertory rubric* (p. 13) indicates the ancient use of variable verses, and permits the use even now of *Offertory Sentences* other than those appointed in The Liturgy.

The use of the *Offertory Sentences* should not be interpreted as connected with the *Sermon or Votum*, but as introductory and inspirational to the offering of the gifts.

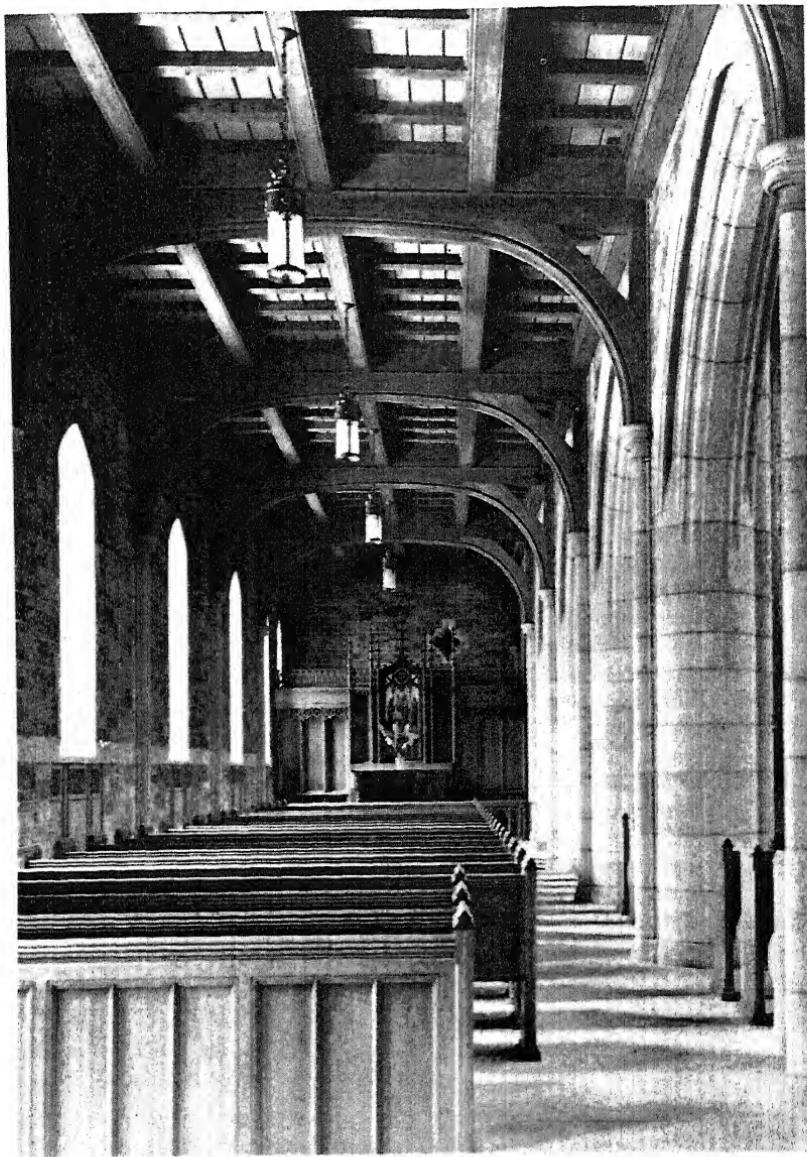
It is perfectly proper to have a quiet, brief interlude played on the organ after the *Votum* and while the minister is distributing the offering plates, and then to sing the *Sentences* as the offering is being received.

**The minister or a server then distributes the offering plates<sup>42</sup>**

"The offering plates are placed upon a sanctuary bracket to be ready for this use. If an alms bason is also used, this too is placed there. The empty plates or bason should never be placed upon the altar.

**to the deacons who then receive the offering.<sup>43</sup>**

"The offering of gifts in the course of The Liturgy is a very ancient practice of the Church's life of worship. Here originally the gifts of bread and wine for the Celebration of Holy Communion and for the poor and widows of the parish were received and blessed with thanksgiving and prayer.



The Chapel, Saint John's Church, Allentown, Pennsylvania

The offering of our gifts of money is *an act of worship* and not merely a "collection." It is to be very carefully emphasized as a formal act of the congregation's worship and a distinct part of The Liturgy, in particular of the Offertory. This action in every part is *offering*. Compare the first Sentences.

The "offering" of the gifts at the altar in behalf of the givers by their pastor with prayer and blessing is a consecration of these gifts to the service of God.

**During the reception of the offering the minister may retire to his stall, or remain quietly before and facing the altar. The deacons having received the gifts of the congregation return to the chancel immediately, where the minister receives the plates,—in the alms basin, if there be one,—and turning goes to the altar and offers a brief prayer of blessing.<sup>44</sup> If a server receives the plates, he carries them to the minister at the altar, who then receives them, turns to the altar and offers the prayer of blessing. The server remains standing at the altar steps until after the prayer, then retires quietly to his stall.**

"The minister may say audibly or quietly, a brief prayer, as, for example: *Almighty God, be pleased, we beseech Thee, to receive these gifts which we humbly offer to Thee, and bless both them and those who are offering them, unto Thy service for the glory of Thy Holy Name; through Jesus Christ, Our Lord. Amen.*

This may be considered an innovation; possibly the use suggested may in itself be its justification. There certainly is nothing wrong in it or in consecrating gifts by prayer! However the apparent action of the minister at the Presentation of the Offering (rubric, p. 14) would naturally, devotionally, and liturgically seem to require a word of offering or blessing. Innovation or not, the action is not out of place and is liturgically historic.

Another practice has been injected here, which may have some justification but is met with opposition from those familiar with the structure of The Liturgy. The practice is the singing of such verses as "We give Thee but Thine Own, etc." and "All things come from Thee, O Lord, etc." and the doxology, "Praise God from Whom all blessings flow, etc." One is not so much interested in analyzing mental reactions in connection with the act and the singing and the coupling of the two together, as one is in finding proper justification for such act or use. Apparently this would not be justified in the light and spirit of the Offertory Sentences, the first part of this three-fold Offertory, and wherein the sentiments included in such thus added verses have already served to dedicate the action. Other verses at the time of Presentation would therefore appear as mere repetitions and wholly unnecessary. Abundant opportunity is provided for the use of *other Offertory Sentences but only at the place appointed.*

**The minister then places the plates (and basin) on the sanctuary bracket<sup>45</sup>**

"The rubric, p. 14, permits the placing of the offerings *upon the altar*, the place of sacrifice—the sacrificial gifts offered by the worshiping people.

**the deacons meanwhile retire quietly. The congregation should rise when the minister receives the gifts and should remain standing until the end of the prayer of blessing.<sup>46</sup>**

"Custom has centered on this place for the rendition of an "offertory anthem" sung by the choir. It is to be observed, that the rubrics do not mention this possibility. Considering the structure of the Offertory, that it is three-part, it is a questionable use at this place, custom notwithstanding. The unity and progress of the Offertory should not be broken by the injection of something really extraneous: its harmony of the Sentences, the Offering of Gifts, and the General Prayer is to be considered both as a whole and as progressive in expression. *After* the General Prayer would be a far better place for an anthem if it really is needed.

An anthem is not to be regarded as a mere choir piece or musical performance; this and all other activities of the choir are parts of the *worship*. The choir is not on exhibition or demonstrating its musical proficiency; *it is a part of the worshiping congregation* and whenever it is called upon in the course of Divine Worship to render some separate or unique function, it still is a part of the congregation worshiping and must contribute to the harmony of The Liturgy and the worship in general. For this reason the choice of choir music, such as anthems, etc., must be made a matter of careful study and good liturgical taste.

If an anthem is sung at this time, the minister goes to the stall and remains there until the conclusion of the anthem when he returns to the altar for the General Prayer.

A further word about the choir—the location of the choir is so diverse in the churches, that whatever may be suggested as to their position during the services must be general. During the rendition of The Liturgy the choir should face toward the altar as does the congregation (except when singing the Introit—for its *Gloria* of course; the *Gradual*, and the *Offertory Sentences*). When singing an anthem they should stand in their normal position: that is not wheel around and face the congregation as though they were about to perform something. This holds good for a soloist also. If there must be solos, then the entire choir should stand with the soloist in their normal position. The choir should rise and be seated *as a unit*.

**The minister then returns before the altar<sup>47</sup>**

"General Rubrics, II, 485.

Before the *General Prayer* is offered, the minister, according to this rubric, should announce any special petitions, desired intercessions, or specific matters which should be remembered in the prayer

to be offered at this time. These petitions then should be included in the General Prayer at the place indicated.

There is probably no richer opportunity in all the public worship of the Church than this in which to bring home to the congregation their fellowship in prayer, their privilege and duty of interceding for each other and awakening their brotherly sympathy in the needs of their suffering and sorrowing fellow members of the Body of Christ.

**and with hands folded before him, offers the General Prayer.<sup>48</sup>**

<sup>48</sup> The *General Prayer* of The Liturgy is the descendant of the ancient Prayer of the Offertory, originally, in the earliest Liturgies extant, of great length; then later in the form of bids to prayer and the responding petitions—such as we have now in the *Bidding Prayer* (CSBk 249).

The General Prayer is paragraphed in order that the congregation may add the intercessory respond, *We beseech Thee to hear us, Good Lord*, at the end of each paragraph.

The General Prayer (*General Rubrics*, II, 485) is always offered when there is a communion—a testimony (though perhaps not intended!) to its original association. As its name implies it is the *general* or *common* prayer of the Church for all things needful.

Emphasis is to be placed on this, the congregation unites with the minister in praying the Lord's Prayer as the conclusion of this general prayer. It should not be sung, nor chanted, nor should the organ be played, even very quietly, while it is being prayed.

It is customary in many sections of the Church to ring the tower bell while and whenever the congregation is praying the Lord's Prayer. This ancient custom antedates the Reformation and is one worthy of preservation for its simple but eloquent purpose of reminding the absent ones, the sick and sad, by its ringing, of the Prayer that is being said, and inviting them, calling them, wherever they are to join in that Prayer.

If the Lord's Prayer does not follow the General Prayer, the bell would be rung when the Prayer is used in the Communion Office, likewise at Matins and Vespers. From this use the bell has been named *The Pater noster Bell*, the *Vater unser Glocke*.

**The congregation unites with the minister in the *Lord's Prayer*.<sup>49</sup>**

<sup>49</sup> *General Rubrics*, II, 486. This rubric requires specifically the omission of the Lord's Prayer in connection with the General Prayer when there is a Celebration of Holy Communion or when one of the Occasional Offices follows,—for example, The Administration of Holy Baptism or Confirmation. The *Amen* then follows the Termination of the General Prayer immediately. The purpose of this rubric is to guard against repetitions of this most holy Prayer which may make its use either merely formal or trite.

A slavish following of the appointments of The Liturgy and Offices, when their use is related or combined, and a failure to familiarize oneself with the careful directions of the various rubrics will eventuate in the repetition of the Lord's Prayer as many as

four, possibly five times in one service! This, of course, should not be; nor is it intended so to be; nor will it be so if the rubrics are followed in the simple way they direct. Perhaps an example will not only illustrate the case in point but serve to direct to the better way. It is customary at times to combine the Order for Public Confession with The Liturgy of Holy Communion. Taking this union as it stands the Lord's Prayer can be used three times: once in the Order for Confession; again after the General Prayer; and then after The Preface in the Communion Office. According to the rubrics the Lord's Prayer should be used but *once* in such a case—only after The Preface in the Communion Office. See the second rubric, CSBk, 403; *General Rubrics*, II, 486.

Specific directions related to the use of any Occasional Office will be found in the rubrics prefacing each Office. The place for the use of many of these Offices in connection with The Liturgy is after the General Prayer.

*General Rubrics*, II, 485, directs the invariable use of the General Prayer appointed in *The Liturgy*, when there is a Communion; but permits the use of other general Prayers (see p. 235ff), or of the Litany (p. 236), or of a selection of collects (p. 207), at other times.

Under the phrase *or any other suitable prayer* permission is included for the use of any appropriate prayer whether written or *ex tempore*, the so-called "free Prayer"; but the emphasis is to be placed on the word *suitable*—meaning not only the place and the time but also the prayer content. An *ex tempore* prayer requires as much care and devout thinking out and preparation as the sermon and should not be left unthought of until the moment of use.

*General Rubrics*, II, 486, notes, *After the General Prayer the Minister may make any needful announcements.*

One realizes instantly, that when one comes to the subject of "Announcements" at the Services one faces a trying problem and in some cases a very delicate question. The one and best way out of an unfortunate situation, a Parish Bulletin, is unfortunately not possible in every congregation; but the making of announcements is present in every one of them.

There is nothing quite as destructive of the spirit of worship and disturbing to the spirit of the worshiper, pastor included, as this complete and jarring break gratuitously thrust into the harmony of The Liturgy. Usually this body of announcements deals with parochial matters with which all specifically concerned are entirely familiar, for that reason there really is no necessity to make them at all! After all, one wonders just how much of the usual rambling list is remembered. And, speaking entirely from the standpoint of The Liturgy and the object of the congregation's gathering, if the announcements deal with matters extraneous to parochial life, they have no business being injected into a service.

There are announcements that deserve to be made, and they should be made here and in a dignified and simple manner. And

there are many which the pastor should refuse absolutely to make. Take the stand once and the worst part of the trouble will be over. Refuse to make the Sanctuary an advertising platform. One discovers that this matter can be cared for in other ways and one can accustom one's people to these ways, as well as to appreciation of the reasons why. When it is not possible to publish a weekly bulletin or simple announcement sheet, a notice board attached to the wall of the vestibule, in a place easy of access, will not only serve the purpose but do it far better than announcement by voice during a service.

Remember the rubric uses the word *needful* — confine the announcements strictly to that class.

***Then shall be sung a Hymn;***<sup>50</sup>

" There are two uses in connection with this *Hymn*. If there is no Celebration of Holy Communion, this *Hymn* will be the concluding one of The Service and therefore must harmonize with it. The congregation should rise for this *Hymn* and remain standing during the remainder of The Service. The minister will either remain at and facing the altar during the singing of the hymn or go to the altar during the last stanza and turn to the congregation at the *Amen*, and then impart the *Benediction*. The organ should not be played while the *Benediction* is being pronounced.

For this action the minister will raise both hands as in blessing, extending his arms at his sides straight out from the body, thus symbolizing the Cross. Nor is it improper to make the Sign of the Cross with the right hand over the congregation at the words *and give thee peace*. In making the Sign of the Cross, the thumb, first, and second fingers remain upright, and the third and fourth fingers are closed, bent down against the palm of the hand. The vertical of the cross is made first beginning at the top from a point about even with the shoulder but directly in front, the horizontal of the cross is made from right to left.

The minister after making the sign folds his hands, turns to and remains facing the altar during the Recessional (or if the choir does not retire singing, during the *Hymn* after the *Benediction*) until such time as he turns to enter the sacristy. He should not follow the choir procession, but go from the altar directly to the sacristy.

The second use of this *Hymn* is in reality the first and the one intended in the natural structure of The Liturgy and its normal use, for The Liturgy is never complete without the Celebration of Holy Communion. At a Communion this *Hymn* will be immediately before the Communion Office. During the singing of it the congregation invariably stands and the minister is at and facing the altar.

**the congregation should stand during this *Hymn*; the minister remains before and facing the altar.**

**If there be no Celebration of Holy Communion,**<sup>51</sup>

" The Liturgy is never complete without the Celebration of Holy Communion; one almost questions whether the corporate wor-

ship of the Church is either when the Eucharist is not celebrated. The Ancient Church set the precedent—it was not one of establishing a form or rite, but the spontaneous desire and purpose of their hearts' devotion—they met for “the Breaking of Bread.” So it has been down through the centuries—the highest and holiest action in which the faithful can participate—remembrance of Him and actual meeting with and receiving Him.

The infrequent use of this holy privilege is not only to be deplored, but an effort should be made to correct it, since it is part of the congregation's life which needs a “reformation.” But this must be done in one way only, by creating a fervent desire for it, and not by compulsion or legislation.

The practice of the Early Church was to gather for Holy Communion: that and the hearing of the Word were their prime objectives. This practice continued in every land and age where the Gospel was carried and disciples were made. Neither the Reformers nor the Reformation Movement attacked or objected to its use every Lord's Day, but only to the superstitions and abominations of the Mass practices.

Celebration of the Holy Communion every Lord's Day is still found in some parts of the Church of the Reformation to this day.

Whatever good or indifferent reasons may have brought about the once or twice or four or six times a year practices in this country in years gone by, they hardly obtain now. To reach the richest Fund of spiritual blessing and inspiration the Church must use every privilege at every possible opportunity.

**the minister turns to the congregation and standing before the center of the altar, shall pronounce the *Benediction*, the congregation responding, *Amen*. Then shall follow the Hymn after the Benediction.<sup>52</sup>**

<sup>52</sup> The Aaronic or Old Testament Benediction (Nu 6:27) is placed and used here because of Luther's favor toward its use at this place. When a Benediction was pronounced at this place in pre-Reformation times it usually was the simple but pregnant *The Blessing of Almighty God, the Father, the Son †, and the Holy Ghost be with you all. Amen.* In some sections of the Church these two are combined and coupled with the word *and*.

The Benediction is the *actual impartation* of the Divine Blessing. It should be received in a posture of deep reverence. The Divine command as recorded in Numbers is “They” (the priests) “shall put my name upon the children of Israel; and I will bless them.”

The congregation remains standing during the Hymn after the Benediction (which may be a “Recessional”) until after the *Amen*. Then they should kneel for quiet prayer—*General Rubrics*, I, 484.

**But if there be a Celebration of Holy Communion, the minister remains at and facing the altar during the Hymn.<sup>53</sup>**

<sup>53</sup> The minister will do two things at the altar during this Hymn.

First he will offer his private prayers in preparation for the Office he is about to minister.

Then he will remove the *veil* from the Sacramental Vessels, *fold it properly and neatly*, and place it on the Gospel Side of the altar. Then he will remove the lid from the ciborium, the pall from the chalice, and open the lid of the flagon—see rubric, p. 18.

If time remains before the Hymn is concluded, let him employ it in quiet prayer for his people and for himself.

**At its conclusion he turns to the congregation and extending his hands before him, as in blessing, begins *The Preface*, saying, The Lord be with you; the congregation responds, And with thy spirit.<sup>54</sup>**

“*The Preface* is the most ancient part of The Liturgy. It has been used since the earliest days of the Church, and its use has been (and is in liturgical Communions) universal. Anciently these Sentences were introduced with the New Testament Benediction, *The Grace of Our Lord Jesus Christ, and the Love of God, and the Communion of the Holy Ghost, be with you all. Amen.*

The *Salutation* and *Response* is a mutual invocation of blessing.

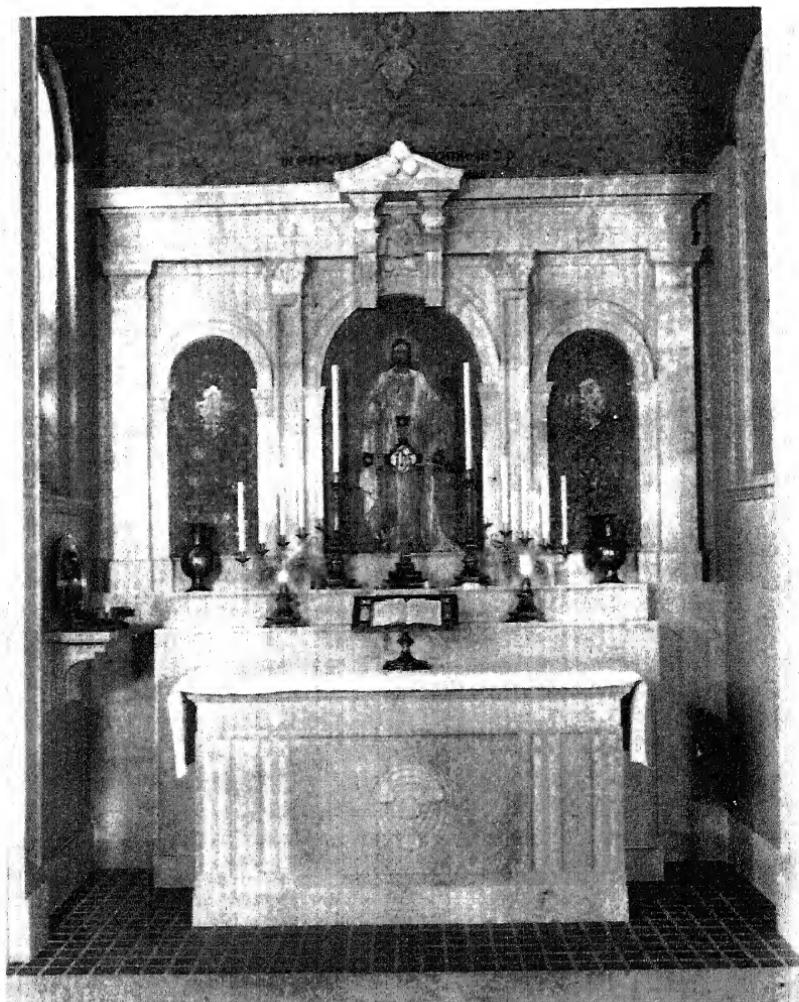
It should not be necessary for the minister to use a book during the saying of these Sentences, or for that matter, throughout the entire Office.

**Then with hands folded before him, he says, *Lift up your hearts,*<sup>55</sup>**

“This is the *Sursum corda*. This with the introductory mutual Salutation is the beginning of The Preface. It is known as the common or invariable Preface, because it is used always, as over against the Proper Preface, the latter being only a portion of the entire Preface, which varies according to the Day or Season and is inserted after the *Thanksgiving* and before the *Ascription* and the *Sanctus*.

The Preface is so called because it is the introduction to the Office proper. It ends with the *Sanctus*. All of the ancient Liturgies begin the Office of Holy Communion with these words (See preceding note also). The universality of their use leads one commentator on The Liturgy to write, that “their apostolic origin might be safely inferred.” An abundance of testimony concerning use, form, etc., is found everywhere in the Church. Cyprian (A.D. 242) writes, “The priest in the Preface said before the Prayer (*It is meet, etc.*) prepares the minds of the brethren by saying, *Lift up your hearts*, that when the people answer, *We lift them up unto the Lord*, they may be warned that they ought to think of nothing but the Lord.” (*De orat. Dom.*) This is a very early testimony to the use of these Sentences in The Liturgy—one of the earliest in existence. Augustine (354-430) writes, “Daily throughout the whole world the human race with almost one voice responds, that it lifts its heart up unto the Lord.”—(*De vera relig.*)

**the congregation responds, *We lift them up unto the Lord*. Again he says, *Let us give thanks unto the Lord our God*; the congrega-**



The altar. The Church of the Trinity, Norristown, Pennsylvania

tion acknowledges, *It is meet and right so to do.* The rubric directs, *Then shall the minister turn to the altar,*<sup>56</sup>

<sup>56</sup> The Missal (altar book), open at the proper place, should be on the missal stand, which should be placed to the left of the sacramental vessels, no part of it resting on the Corporal, and near enough to the minister to enable him to read, *if necessary*, without difficulty. The minister should be so completely word perfect in The Liturgy, especially in the Communion Office, that he should not find it necessary to take the altar book in his hand at any time during the entire Office.

*and say,—It is truly meet, right, and salutary, that we should at all times, and in all places, give thanks unto Thee, O Lord, Holy Father, Almighty Everlasting God:*<sup>57</sup>

<sup>57</sup> This is the *Thanksgiving* or *Eucharist*, now a brief Ascription of Thanks and Praise, but originally in the use of the early Church, and judging from its many extant Liturgies, quite long. The word *eucharist* means *thanksgiving*, and refers us immediately to Our Lord's giving of thanks at the Institution of the Supper. In the early Liturgies, the Thanksgiving, following this Divine example, was, next to the Reception, the chief part of the Celebration. No doubt from this the Holy Sacrament derived the name The Eucharist or The Thanksgiving.

Immediately after these words the minister shall use the *Proper Preface* for the Day or Season:<sup>58</sup>

<sup>58</sup> The *Proper Preface* contains a statement of the fact connected with the festival or season commemorated and usually its doctrinal application. There are seven of these appointed (p. 18f) and their use is not only for the festival but throughout the festival cycle (*General Rubrics*, II, 486). All of these Prefaces are historic except that for the Epiphany which was provided by a member of the Common Service Book Committee. The ancient Eastern Liturgies had but one Preface which was common to all occasions. The earliest Roman, that is, Western, sacramentary—the *Leonianum*—apparently, for the remains of the book are not complete, provided a Proper Preface for each Mass.

Their number became less and less through the various sacramentaries, which succeed this the earliest we have, until it reached the present appointment of fourteen.

An exception to the use of a Proper Preface throughout the season which follows the feast for which it is appointed is in the use of that for the Festival of the Holy Trinity. It was originally intended to be used only on the feast day, and considering the content of the Preface its use should be confined to the feast and during its octave only.

and after the *Proper Preface* he shall say, *Therefore with Angels and Archangels, and with all the Company of Heaven, we laud*

*and magnify Thy glorious Name, evermore praising Thee, and saying:*<sup>59</sup>

“The union of the Church Militant with the Church Triumphant, of the congregation on earth with the Heavenly Host, in highest praise, the words of the Angelic Hymn forming the climax. This joining with the holy Angels as our fellow worshipers is well nigh universal in ancient and all later Liturgies.

**then shall all join in singing the Sanctus,<sup>60</sup>—*Holy, Holy, Holy, Lord God of Sabaoth; Heaven and earth are full of Thy glory; Hosanna in the highest. Blessed is He that cometh in the Name of the Lord; Hosanna in the highest.***

“The *Sanctus*, so named from the first word in Latin meaning *holy*, is variously named,—*trisagion, hymnus seraphicus, hymnus angelicus*. It is the climax of the Thanksgiving, the closing strain of high and holy adoration, praise, greeting, and welcome. In it all unite. During its singing all stand reverently, slightly bowed forward, in humble adoration.

The first part of the *Sanctus* is composed of the *Trisagion* of the Seraphim, Isaiah 6:3; wherefore it is called the *Hymnus seraphicus* or *angelicus*. The second part is made up of the cry of welcome at Our Lord’s entrance into the city of Jerusalem, St. Mt 21. This is called the *Benedictus qui venit*.

The *Sanctus* is called the *Trisagion*, Thrice Holy, because of the three-fold repetition of the *Holy* in the Angelic Hymn.

Probably its earliest name is that found in the *Liturgy of Saint James*, where it is called *The Song of Victory or Triumphal Hymn*.

**Then the minister invites the congregation to pray, saying,  
*Let us pray.*<sup>61</sup>**

“Following the most ancient usage, for this bid to prayer the minister does *not* turn to the congregation, but remains facing the altar, as he says in a moderate voice, *Let us pray*.

**Then with hands folded, eyes closed, head uplifted, in a moderate tone but solemnly and slowly he prays *The Lord’s Prayer*. The congregation in deepest reverence joins silently in their hearts in this Prayer, and at its end all sing, *Amen.*<sup>62</sup>**

“In every Liturgy there is a *Prayer of Consecration*. It usually is long,—whether one long, single form or composed of a number of parts,—formal, majestic, and wonderfully, gloriously solemn in its tone of thankful adoration and consecration. In every ancient Liturgy but one, this *Prayer of Consecration* is *followed* by the *Lord’s Prayer*. This practice must have been quite general at an early period, for Augustine affirms, that “nearly every church concluded with the *Lord’s Prayer*” that whole group of “supplications, prayers, and intercessions” which were made when “that which was on the *Lord’s Table*” was being “blessed and hallowed and broken for dis-

tribution." One exception which he probably had in mind may have been the Liturgy of the Church of Rome. In this the Lord's Prayer was not said at this place until some centuries later. Gregory I is said to have introduced it here, and possibly from his declaration the Western Church inherited the idea, that the Lord's Prayer is vital to the consecration of the elements, in fact, is *the Consecratory Prayer*. His assertion is, that the Apostles used it only to consecrate.

If the truth of this could be established the use of the Lutheran Church would be the only one preserving apostolic practice in its pristine simplicity, for no other liturgical Communion has such a simple, abbreviated, and solemnly *bald Canon*.

In all other Liturgies the Lord's Prayer is the conclusion of a group of Prayers. It was and still is introduced by a longer or shorter paragraph; for example, that of the Roman use, "Admonished by Thy saving precepts, and instructed by Thy divine command, we make bold to say, Our Father. . . ."

The Lord's Prayer retained its ancient place, that is, *after The Words of Institution*, in many of the Church Orders of the sixteenth century. In others it was transferred to immediately before them. Possible reasons may be offered for either practice, but one still faces the overwhelming testimony of ancient, historic practice—practice which was not so very far removed from the post-apostolic Church period; practice which was not affected by doctrinal statements or quarrels!

The trouble at the time of the Reformation was not the place of the Lord's Prayer, but the Canon of the Mass! This had to be "reformed." And the "cleansing of the Canon" began! With the cleansing of the Canon, that is, all prayers and ceremonies around, preceding, and following the Words of Institution and the accumulated actions, etc., by the Reformers, which in the final analysis meant nothing more nor less than the *omission of everything* except the Words of Institution and the Lord's Prayer, various doctrinal assertions were made, others left to be inferred. Here is the place where ancient, universal doctrine and ancient, universal tradition should count for something; but neither did! Every prayer, no matter what it was, no matter why it was there, no matter what it brought to the user, was ruthlessly rooted out, simply because of the "offence of the Canon." The Communion Office was as ruthlessly torn out of the historic line of the worshiping Church, and another utterly out of the historic practice devised. This is not in defense of The Canon of the Mass, by no means; but it is a very definite assertion that the effort to "reform" had it been done with consecrated thought and knowledge could have maintained many touches with the historic and preserved much of the ancient and pure practice of the Church through the centuries back to the earliest days! It may have been, that the Reformers felt that the easiest and simplest way out of this was not to winnow and save, but just to get rid of the whole thing—one remembers that their attitudes were quite intense at times, and sometimes too, their judgment was based on their attitudes.

Well, out of this, to put the "reforming" quite simply, the Lord's Prayer arrived, used according to Our Lord's command and associated with the *Remembrance* of the Institution, a use against which absolutely nothing can be advanced. BUT the Lord's Prayer thus used *cannot* be viewed as a Prayer of Consecration of the Elements, something for which it never was intended (just read where it is in the Gospels!) and a use into which the Church would not dare to force it, here of all places! The ancient Liturgies did not presume to use it in this fashion!

It is here in the Communion Office what it always has been, and always will be, the Prayer of the Disciples, the Church, coming to the Supper of their Lord. As in all times it was used, so it is used here, "Admonished by Thy saving precepts and instructed by Thy divine command, we make bold to say, Our Father . . ."

One might express the wish and hope, that some day something of the very ancient, of the universal, pure practice may again be found here—a Prayer of Remembrance, Adoration, and Blessing certainly will not be out of place here. Meanwhile, let it not be forgotten, that The Preface is still The Thanksgiving!

See the end of this chapter.

**Then the minister repeats the Words of Institution<sup>63</sup> in a somewhat louder tone, but slowly and enunciating very clearly.**



Saint Mark's Church, Cuero, Texas

<sup>63</sup> "The account of the Institution both asserts before man and pleads before God the authority of our Lord for that holy action in which we are engaged. It affords also the most ready means of performing in an appropriate manner a rite in which we are but following and imitating Him. This recital of our Lord's Words and action as an integral part of this divine ceremonial is truly catholic in use, it is the one followed by the Universal Church."

The Words of Institution in The Liturgy are a composite of the accounts of the Institution as found in the Gospels according to SS Matthew, Mark, and Luke, and in the First Epistle of Saint Paul to the Corinthians. Compare also *The Small Catechism, CSBk.* 523.

There is a vast range of opinion and teaching, yes, and hard and fast *doctrine* connected with the use of the Words of Institution here. In this we are not particularly interested, for if there is one place and one thing that should be free of argument because of its Divine Sacredness, it is here and this. One or two things may be said very simply, since these, since time immemorial appear as vital in the Christian use of these Words.

First, the repetition of these Words is a *historic* use, in that they give the account of the Institution of This Sacrament and the Command to perpetuate its use.

Second, they, in their use here, have always been regarded as a *validation* of the Celebration in which pastor and people—the faithful—are engaged.

There are those who claim them to be vital in the Consecration of the elements. There are those who claim that their simple recitation brings about a change in the nature of the elements. But such things always will remain assertions. Their use is the simplest, yet the highest, and the holiest, if we use them with truly believing hearts and in deep devotion. Our Lord, after all, is the One *vital to the Sacrament*, and *He will* make it what He says it is for evermore, if we come to Him as His own!

**At the words *took bread*, the minister takes the paten with the bread in his hands and holds it before him.<sup>64</sup>**

"It is perfectly proper to take the ciborium instead of the paten, but the paten is of course the earlier use. The taking of the paten and the cup in the hands are the only remnants of the so-called manual acts performed by the minister during the repetition of the Words. Others were the fraction, that is, the breaking of the bread at the words *He brake it*, laying the hand upon the bread and the cup, and a frequent use of the Sign of the Cross.

At the words, *This is My Body*, the minister may uplift the paten with the bread before him, but no higher than his head. This is a simple *elevation* preserved in some of the conservative Reformation Church Orders. It is proper at this place when interpreted simply as a mark of adoration of our Lord, but not as an adoration of the host.

When the paten is replaced on the altar, the minister may touch

any other vessel containing the sacramental element of bread with his hand, in token that this too is included in the consecration and sacramental use.

This note offers directions based upon the use of the bread in the wafer form. A word about the "elements" will not be out of place here. The use of the Church in unbroken tradition from ancient times has been based entirely upon the precedent of the Supper of the *Night of the Institution*. There is not the slightest question that the bread there used was *unleavened* in the flat disklike form of the Jewish tradition, preserved by the people to this day with religious exactness. Likewise, the element of wine was *real* wine and no substitute. These are the elements which should be used by us all.

We are not interested in any question apart from the Sacrament and the preservation of historic and proper use. *Leavened* bread and *unfermented* wine do not appear to have been the elements used at the Institution. Should worldly matters, or rabid beliefs, or even questionable religious influences be permitted to dictate the Church's use and practice?

The wafer form of bread is centuries old. It is not the distinctive use of any one Communion nor is it expressive of any peculiar doctrine. It is a preeminently convenient, as well as historic form for the administration of the bread. The CSBk. specifically mentions wine.

**At the conclusion of the first part of the Words of Institution he replaces the paten on the corporal on the altar. Again, at the words, took the cup, he shall take the cup filled with wine in his hand and at the conclusion of the Words of Institution he shall replace the chalice upon the corporal on the altar.<sup>65</sup>**

\* The flagon or cruet may also be touched by the officiant as soon as he has replaced the chalice, in token that its contents is included in the consecration and sacramental use. At the words, *the New Testament in My Blood*, the minister may elevate the chalice. Under no circumstances is a tray of individual communion cups to be used in this connection.

**Then shall the Minister turn to the congregation and say: The Peace of the Lord be with you alway. The congregation responds. Amen.<sup>66</sup>**

\* Luther called this Benediction the "Gospel absolution." It is *The Pax*. The hearts which have been uplifted in solemn thanksgiving and anticipatory welcome to the Coming One are possessed with His Peace, cleansed, made ready, for His reception.

Here anciently the Kiss of Peace found place in The Liturgy, the outward token of cleansed hearts and perfect amity.

**Then shall be sung the Agnus Dei.<sup>67</sup>**

\* Even after this precious Benediction of the Peace of the Lord,

the Church sensing the tremendous act still before them, the Reception, the approach of their Lord, their unworthiness, their longing for a true communion, a worthy reception, lifts up their hearts in the plea for mercy, the plea for peace, His peace which passeth all understanding.

The *Agnus Dei*,—St John 1:29,—has found place in the Western Liturgy since the seventh century at least, possibly earlier. It was sung by the choir and people: usually the Peace followed it, whether the Benediction itself or the Kiss of Peace as a token of mutual forgiveness.

Some of the sixteenth century Church Orders appoint the *Agnus Dei* to be sung *during* the Communion Administration.

When there is an assisting minister, he is communicated at this time—during the singing of the *Agnus Dei*.

The communing minister should stand on the chancel level before and facing the altar, and the minister who has officiated during the Office (“celebrated”) should first administer the host to him, then return to the altar, deposit the paten, take the chalice, and administer the wine; then return to the altar, deposit the chalice, and turnining, pronounce the Communion Blessing.

The assistant minister then communicates the minister in like manner.

This concluded, both stand facing the altar, the minister at the center, the assistant at his right, enter into private devotions until the communicants approach the altar.

When individual cups are provided for the communicants, *the chalice shall be used* for the administration of the wine. The minister and his assistant are communicated *from the chalice*.

There is abundant historical, Reformation precedent for the minister, either when officiating alone or with an assistant, to communicate himself.

In such a case, he will stand before the altar, and first receive the host, saying privately, *The Body of Christ given for me*. Then he receives the wine, saying privately, *The Blood of Christ shed for my sins*. After this with folded hands and bowed head, he says privately, *The Body of Our Lord Jesus Christ and His precious Blood strengthen and preserve me in true faith unto everlasting life*. Then, if time permits, he will offer his own thanksgiving and consecration of self to his Lord.

**The minister remains at and facing the altar during the singing of the *Agnus Dei*. Then shall the communicants present themselves<sup>68</sup>**

\* Absolute orderliness and reverence is demanded of all who approach the altar *at all times*, but especially at the approach for the Sacrament. Haste and crowding must be avoided.

It is not improper to use *appropriate* hymns during the Administration. The normal custom is to sing a stanza as the communicants approach the altar; when this is ended the organ may be played

softly, if proper numbers are employed: otherwise it would be far better to have perfect silence; and one wonders whether this, after all, is not the most impressive. When others approach the altar another stanza is sung, and so on until all are communicated.

**before the altar and receive the Holy Sacrament.<sup>69</sup>**

<sup>69</sup> The posture of the communicant for the reception most anciently and throughout the whole Church was standing. Kneeling for the reception is a practice of the Western Church, of later introduction, and is said to have originated in the lands north of the Alps.

The kneeling posture has always been associated with the deepest sense of religious awe and the strongest fervors of devotion; but the posture, whether one or the other, is really a matter of indifference and not of controversy or argument. The practice should be that which will conduce the most to orderliness, reverence, devotion, and to the glory of God.

**The minister then takes the paten<sup>70</sup>**

<sup>70</sup> He may use the ciborium for the administration of the host. and beginning at the Epistle Side of the chancel administers a host to each communicant<sup>71</sup>

<sup>71</sup> The ancient and almost universal mode of reception of the bread is to receive it in the hands, but the hands *must be bare*. A "throne" is made of the hands by placing the left upon the right.



A miniature from a fifteenth century illuminated *Pontificale* showing the ordering of a deacon

The ministrant places the bread,—wafer,—in the cupped, bare left hand; then the communicant removes it to his mouth, using his right hand to convey it.

However when the communicant carries an empty individual communion cup, he will have to receive the bread with his right hand, taking it from the minister with his thumb and first finger, then conveying it to his mouth.

Administration of the wafer directly into the mouth of the communicant, of course, is neither wrong nor improper. This mode of administration of the bread came into being because of a number of things: first, there were abuses connected with administration into the hand; communicants would save a portion of the sacred element to carry home for private use there, consuming but a part at the altar. Then the rise of certain dogmas connected with the changing of the elements made them so sacrosanct that to prevent the merest crumb from falling or attaching to the hand, the bread was conveyed directly to the communicant's mouth.

The Eastern Church administers by dipping a piece of the bread in a spoon into the chalice, thus conveying both elements at one time by means of the spoon.

Another mode is that of intinction, in which the wafer is partly dipped into the wine, then communicated. This and the mode just mentioned above are not practiced in the Church of the Reformation.

saying, *Take and eat, this is the Body of Christ, given for thee.*<sup>72</sup>

<sup>72</sup> These forms of Distribution are the historic ones of the Western Church. The earliest known are simplicity and directness itself,—*The Body of Christ—The Blood of Christ.*

The communicant should respond *Amen* to the Words of Administration, and then immediately partake of the Sacrament.

After the minister has communicated all before the altar with the bread, he returns to the altar, deposits the paten (ciborium), takes the chalice, and administers the wine to each communicant, saying, *Take and drink, this is the Blood of the New Testament, shed for thy sins.* When he has communicated all with the wine, he returns to the altar, deposits the chalice, and turning to the communicants pronounces the Sacramental Blessing, *The Body of Our Lord Jesus Christ and His precious Blood, strengthen and preserve you in true faith unto everlasting life.*<sup>73</sup>

<sup>73</sup> The Sacramental Blessing is pronounced by the minister with hands folded before him. The Sign of the Cross should not be made in it at any place, nor should *Amen* be said after it.

This Blessing should not be pronounced from any place but immediately before the altar; nor should the minister hold the chalice in his hand while pronouncing it.

**After this Blessing has been pronounced those at the altar retire in quiet order to their pews.<sup>74</sup>**

"The communicant on his return to the pew should immediately enter into private devotions—his thanksgiving and consecration of self to his Lord. He may kneel for these devotions. Then, as he waits for the conclusion of the Office, he should employ the time in the use of the devotional material in the CSBk, for example, the Collects and the Psalter.

The communicant should not leave the church before the conclusion of The Liturgy unless for reason of absolute necessity.

*General Rubrics*, II, 486, governs meeting the need when the consecrated bread or wine is spent before all have communicated.

**When all have been communicated, the minister turns to the altar and covers the sacramental vessels with the veil.<sup>75</sup>**

"*General Rubrics*, II, 486

***Then shall the congregation rise, and the Nunc Dimittis may be sung or said;*<sup>76</sup> during this the minister remains at and facing the altar.**

"The rubric is not permissive only the method of the use of the Nunc Dimittis; it is either sung or said, but it shall be used.

The Nunc Dimittis, the first words of this canticle in the Latin, is the song of Simeon when he received the Infant Jesus in his arms in the Temple, St. Luke 2.

The use of this canticle here in The Liturgy is a unique use of the Church of the Reformation, and it is most beautifully fitting and appropriate. The precedent lies in its use by the Western Church in another Order.

The Peace imparted, besought, received, is now acknowledged: we too, have received our Lord,—“mine eyes have seen Thy salvation,”—and in that Peace we pray we may depart as we lift up our hearts again in an ascription of glory to the Father, the Son, and the Holy Ghost.

**The Nunc Dimittis having been sung, the minister still facing the altar and with hands folded, says, *O give thanks unto the Lord, for He is good, to which the congregation responds, And His mercy endureth for ever.*<sup>77</sup>**

"Simple scriptural versicles, of Ps 106:1, etc. The use of versicles with prayer forms is met very frequently in all Offices. Their purpose is introductory to that which follows and to incite to the fuller use thereof.

**The minister then offers *The Thanksgiving*<sup>78</sup> and to it the congregation responds *Amen*.**

"This collect is rightly called the *Postcommunion*, that is, the prayer after the Communion. In one of the old sacramentaries it is named “The Prayer at the Completion.”

It is both a thanksgiving and a petition: Thanksgiving for the precious Gift, and petition for the realization of the benefit to be derived through the reception of the same. Originally it was one of the variables of The Liturgy, there being a Postcommunion for every Mass. The present use, a common or invariable postcommunion collect, dates from the Reformation, as does also this collect itself, which is a reworking of a number of the older postcommunions. There is a supposition that it was written by Luther himself, but there is but one testimony to verify this—the fact that it appears for the first time in his *Deutsch Messe* (German Mass).

The weightiest reason why there is an invariable collect here, and not one that varies with Day and Season, rests in the fact, that too many of the old postcommunions contain expressions which do not lend themselves to use in evangelical churches. If appropriate collects were at hand, there would not appear to be any good reason why the *Postcommunion* could not vary with Day or Season.

**Then the minister turning to the congregation opens his hands as in blessing, saying, *The Lord be with you*, after which he folds his hands; the congregation responds, *And with thy spirit*. He then says, *Bless we the Lord*; and the congregation responds, *Thanks be to God.*<sup>79</sup>**

"Various forms of dismissal appear in the ancient Liturgies which gradually crystallized into a brief call to thanksgiving and to receive the blessing; whereupon the blessing was imparted.

The Western Church, in the earliest period, seems to have been without a formal Benediction such as this: the earliest remains are in the form of a bid to receive the blessing and then a blessing prayer.

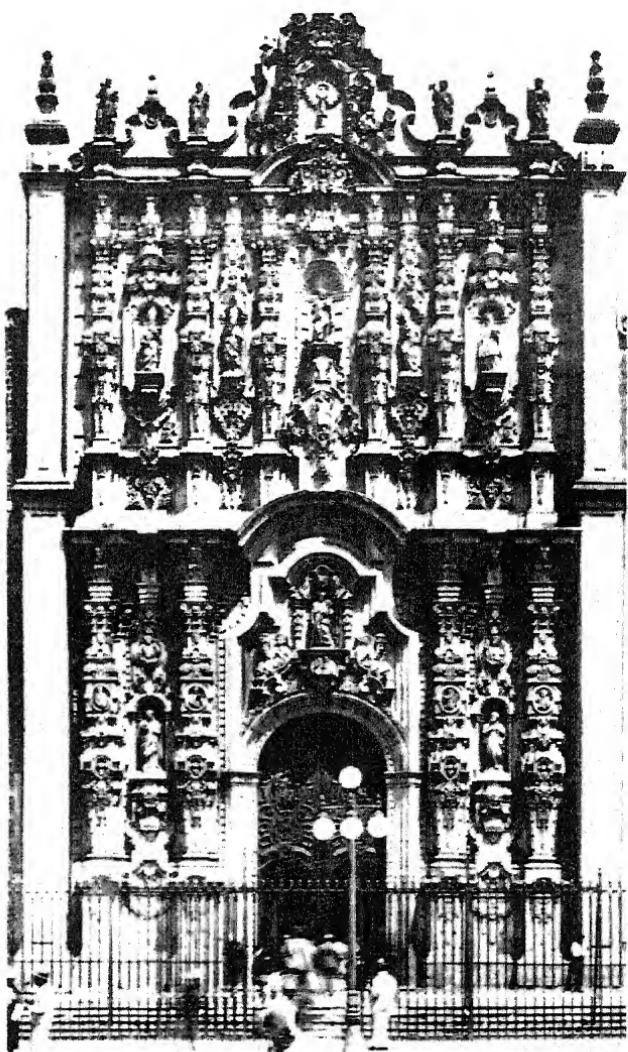
A definite form of blessing (benediction) may possibly have been considered superfluous, as no greater blessing could possibly be imparted than that which had been received in the Reception. Then too, the prayer fused all this in its petition.

These prayers appear to have varied on occasion; but gradually this use,—Salutation, Benedicamus, followed by a brief Benediction, became the practice. The Benediction however was the simplest Trinitarian form, "The Blessing of Almighty God, the Father, the † Son, and the Holy Ghost, be with you all. Amen."

The Salutation again appears here (the third time in The Liturgy) as a mutual invocation of divine blessing and introductory to the phrase inciting to solemn thanksgiving to which the final Blessing is the climax.

**Then with arms outstretched straight from the body, the minister blesses the people, saying, *The Lord bless thee and keep thee. The Lord make His face to shine upon thee, and be gracious unto thee. The Lord lift up His countenance upon thee, and give (†) thee peace*. The congregation responds, *Amen.*<sup>80</sup>**

<sup>79</sup> This is the Aaronic or Old Testament Benediction, Nu 6:24ff.



Facade of the Chapel of the Holy Blood—a part of the  
Cathedral, Mexico City

The minister may make the Sign of the Cross over the people at the words *and give thee peace.*

The attachment of this *Old* Testament Benediction to the celebration of the *New* Testament Sacrament has been attributed to Luther. Whether this is true or not, the union is not happy, particularly when one remembers the glorious harmony possible in the use of the Pauline Benediction.

It is not improper to sing a three, or sevenfold *Amen* after the Benediction after a Celebration, but it should be remembered that this *Amen* is not a choir act but a congregational one.

AND under no circumstances, at any time whatever, should the *choir* sing the Benediction, or a benediction after the minister has imparted *The Benediction*.

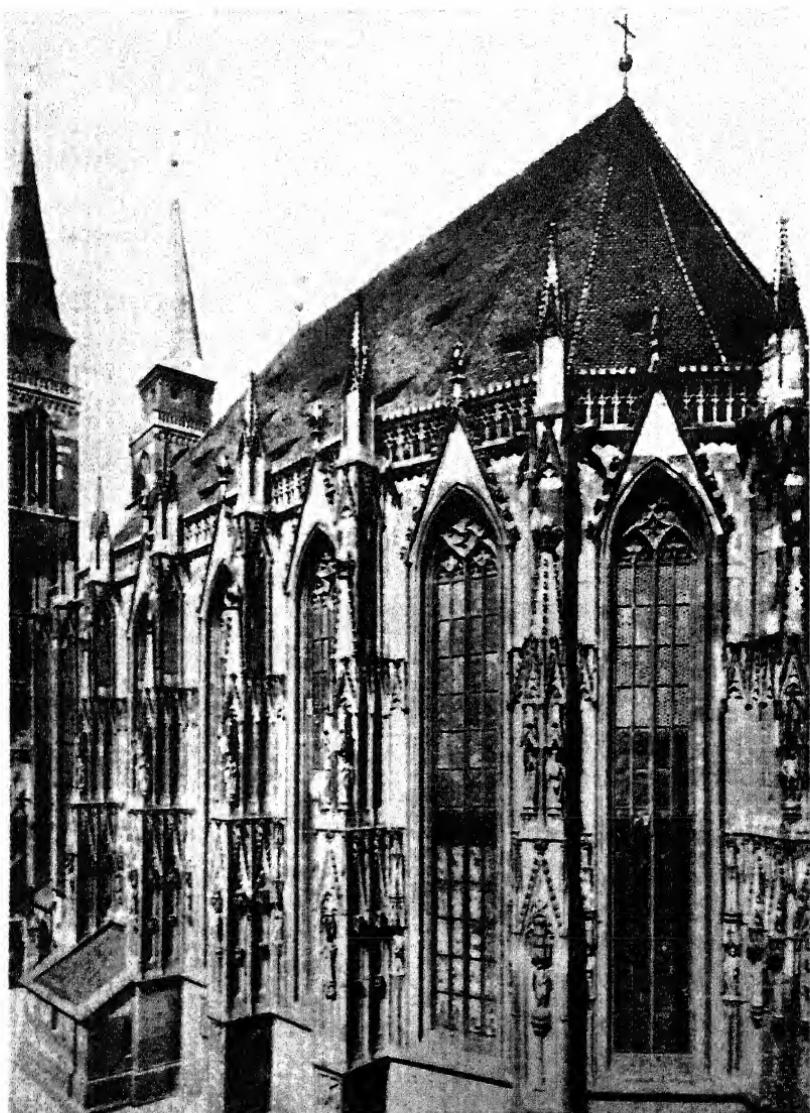
**The minister turns to the altar for his devotions and the congregation bows (may kneel) in silent prayer.<sup>81</sup>**

<sup>a</sup> This should include a brief ascription of thanksgiving and adoration, such as, for example, the Lesser Gloria, or a phrase or two from the *Dignus est Agnus*: see CSBk 363, No. 12, vv 1, 2.

**Then the Hymn after the Benediction is sung, during which the minister retires to the sacristy.<sup>82</sup>**

<sup>b</sup> This may be a Recessional, but see note above, p. 232. The minister does *not* follow the choir, but retires directly to the sacristy.

See *General Rubrics*, II, 486, for directions concerning the removal and care of the sacramental vessels and the remaining elements after the Celebration.



Saint Sebaldus' Church, Nürnberg, since Reformation times Lutheran. Here Veit Dietrich was chief pastor. The east choir and sanctuary are shown

## Supplement to Chapter III

### The Communion Office

THE following is a reconstruction of the Communion Office *for Evangelical use*, in the historic tradition. It is a restoration to the use of the Church of elements which were in well-nigh universal use since earliest Christian times. These were lost to the Church at the time of the Reformation. The fact is, that in reforming this Office no attempt appears to have been made to "salvage" elements which could *not* be condemned for good and sufficient reasons; nor was there any certain effort even attempted to *preserve historic* use in the *new* Lutheran Rite—new, because it is new, and a decidedly arbitrary departure, ignoring definitely the vital indications—demands—of the historic Institution, and the great, all but universal stream of the development of the Communion Liturgy.

In an humble but devout effort to restore some of this lost heritage and glory, and at the same time return The Liturgy to the historic line, where, if any one has the spiritual right to have it there, the Church of the Reformation does possess just that, this study appears.

In structure and content it is wholly in the historic line of the East-West Church. It contains every element which the Universal Church has recognized as vital and effective to a true Remembrance of and Obedience to Our Lord's Command. In the Office itself, every part is historic, and has been made sacred by centuries of use. These come from the ancient East, the ancient West, the Gallican Church, the later Roman, and the Church of the Reformation. Except for translations, the writer has contributed very little beside the formulation of the Office.

#### THE EUCHARIST

(*Introductory Rubric: The Office actually begins with the Offerory Sentences. Immediately after the Votum, the Minister leaves the pulpit and goes directly to and before the altar,*

*the while the organ is played in the nature of an interlude. Then as the Minister goes to the altar the Offertory Sentences are sung. During this, if the Sacramental Vessels have not been placed upon the corporal, the Minister will place them, but not cover them with the veil. A server (or deacon) meantime will distribute the offering plates, and the offering will be received,—the organ being played until such time as the offerings are returned to the altar and presented by the minister. An anthem is not in place here. Immediately after the presentation of the offerings, the deacons retire, and the Minister and the congregation unite in The General Prayer. On the conclusion of The General Prayer, the Minister turns to the congregation and says, “The Grace of Our Lord . . .” continuing on through the Office.*

*Let us illustrate this definitely.)*

#### OFFERTORY SENTENCES FOR THE FESTIVAL OF THE RESURRECTION

WHO is this that cometh from Edom, with dyed garments from Bozrah?

This that is glorious in His apparel, traveling in the greatness of His strength?

I that speak in righteousness,  
Mighty to save.

What shall I render unto the Lord for all His benefits toward me?  
I will take the cup of salvation, and call upon the Name of the Lord.

I will pay my vows unto the Lord now  
In the presence of all His people.

I will extol Thee, O God, my King:  
And I will bless Thy Name for ever and ever.

#### THE GENERAL PRAYER

ALMIGHTY and Most Merciful God, the Father of our Lord Jesus Christ: We give Thee thanks for all Thy goodness and tender mercies, especially for the Gift of Thy dear Son, and for the revelation of Thy will and grace; and we beseech Thee so to implant Thy Word in us, that, in good and honest hearts, we may keep it, and bring forth fruit by patient continuance in well doing.

*Congregation: We beseech Thee to hear us, Good Lord.*

MOST heartily we beseech Thee so to rule and govern Thy Church Universal, that it may be preserved in the pure doctrine of Thy sav-

ing Word, whereby faith toward Thee may be strengthened, and charity increased in us toward all mankind.

*We beseech Thee to hear us, Good Lord.*

SEND forth Thy light and Thy truth unto the uttermost parts of the earth.

Raise up faithful pastors and missionaries to preach the Gospel in our own land and to all the nations; and guide, protect, and prosper them in all their labors.

*We beseech Thee to hear us, Good Lord.*

BLESS, we pray Thee, the institutions of the Church: its colleges, its seminaries, and all its schools; that they may send forth men and women to serve Thee in the Ministry of the Word, the Ministry of Mercy, and in all the walks of life.

*We beseech Thee to hear us, Good Lord.*

LET the light of Thy Word ever shine within our homes. Keep the children of the Church in the covenant which Thou hast made with them in Holy Baptism; and grant all parents Grace to bring them up in faith toward Thee and in obedience to Thy will.

*We beseech Thee to hear us, Good Lord.*

GRANT also health and prosperity to all that are in authority, especially to the President and Congress of the United States, the Governor and Legislature of this Commonwealth, and to all our Judges and Magistrates; and endue them with Grace to rule after Thy good pleasure, to the maintenance of righteousness, and to the hindrance and punishment of wickedness, that we may lead a quiet and peaceable life in all godliness and honesty.

*We beseech Thee to hear us, Good Lord.*

ALL who are in trouble, want, sickness, anguish of labor, peril of death, or any other adversity, especially those who are suffering for Thy Name and Truth's sake, comfort, O God, with Thy Holy Spirit, that they may receive and acknowledge their afflictions as the manifestation of Thy Fatherly Will.

*We beseech Thee to hear us, Good Lord.*

AND although we have deserved Thy righteous wrath and manifold punishments, yet, we entreat Thee, O Most Merciful Father, remember not the sins of our youth, nor our many transgressions; but out of Thine unspeakable goodness, grace, and mercy, defend us from all harm and danger of body and soul. Preserve us from false and pernicious doctrine, from war and bloodshed, from plague and pestilence, from all calamity by fire and water, from hail and tempest, from failure of harvest and from famine, from anguish of heart and despair of Thy mercy, and from an evil death. And in every time

of trouble show Thyself a very present Help, the Saviour of all men, and especially of them that believe.

*We beseech Thee to hear us, Good Lord.*

CAUSE also the needful fruits of the earth to prosper, that we may enjoy them in due season. Give success to all lawful occupations on land and sea; to all pure arts and useful knowledge; and crown them with Thy blessing.

*We beseech Thee to hear us, Good Lord.*

REMEMBER, O Lord, Thy servants and handmaidens who have departed from us with the sign of faith and sleep in the sleep of peace: for these and for all who rest in Christ, we pray, Lord, grant them a place of refreshment, of light and joy with Thee.

*We beseech Thee to hear us, Good Lord.*

AND to us also, Thine humble and unworthy servants, hoping in the multitude of Thy tender mercies, vouchsafe to grant some part and fellowship with Thy glorious Host, into whose company admit us, we beseech Thee, not considering our merits but pardoning our offences through Christ the Lord.

*We beseech Thee to hear us, Good Lord.*

AND here do we present before Thee these Thy creatures of bread and wine, beseeching Thee to place Thy blessing upon them, hallowing them to the high use which Thy Church has been commanded to make of them: that as we receive daily from Thee, with thankful hearts, food of Thy provision for the nourishment of our bodies, so through This Food here present before Thee we may be nourished in heart and soul unto fuller and more faithful life in Thee.

*We beseech Thee to hear us, Good Lord.*

THESE, and whatsoever other things Thou wouldest have us ask of Thee, O God, vouchsafe unto us, for the sake of the bitter sufferings and death of Jesus Christ, Thine Only Son, Our Lord and Saviour, Who liveth and reigneth with Thee in the Unity of the Holy Ghost, One God, world without end.

*Amen.*

¶ (*The Lord's Prayer is not said here. A Hymn may be sung*)

¶ *The Minister standing before the altar shall say:*  
(THE PREFACE)

THE Grace of Our Lord Jesus Christ, and the Love of God, and the Communion of the Holy Ghost, be with you all.

R. *And with thy spirit.*

(THE EUCHARIST)

LIFT up your hearts.

R. We lift them up unto the Lord.

Let us give thanks unto the Lord our God.

R. It is meet and right so to do.

**¶ Then shall the Minister turn to the altar and say:**

IT is truly meet, right, and salutary, that we should at all times, and in all places, give thanks unto Thee, O Lord, Holy Father, Almighty Everlasting God.

(PROPER PREFACE)

**¶ Here shall follow the Proper Preface for the Day or Season; but if there be none especially appointed, there shall follow immediately: Therefore with . . .**

(PROPER PREFACE FOR EASTER)

BUT chiefly are we bound to praise Thee for the glorious Resurrection of Thy Son, Jesus Christ, Our Lord: for He is the very Paschal Lamb, which was offered for us, and hath taken away the sin of the world: Who by His death hath destroyed death, and by His rising to life again, hath restored to us everlasting life. Therefore with . . .

THEREFORE with Angels and Archangels, and with all the Company of Heaven, we laud and magnify Thy Glorious Name, evermore praising Thee and saying:

(THE SANCTUS)

HOLY, HOLY, HOLY,  
Lord God of Sabaoth:  
Heaven and earth are full of Thy Glory:  
Hosanna in the Highest!

(THE BENEDICTUS QUI VENIT)

BLESSED is He that cometh in the Name of the Lord:  
Hosanna in the Highest!

**¶ The Minister standing before the altar shall say:**

IT is fitting and due to praise Thee, to hymn Thee, to bless Thee, to worship Thee, to give thanks to Thee,  
Therefore, we also, with this Blessed Host, cry aloud and say:

HOLY art Thou, O God, Thou and Thine Only-Begotten Son and Thy Holy Spirit.

Holy art Thou, and great is the Majesty of Thy Glory, O Father and Lover of men, Who didst so love the world as to give Thine Only-Begotten Son, that whosoever believeth in Him might not perish, but have everlasting life;

Who having come into the world, and having fulfilled for us Thy Holy Will, and being obedient unto the end,

(THE INSTITUTION)

IN the night in which He was betrayed took bread\*, and when He had given thanks, He brake it and gave it to His disciples, saying: Take, eat; this is My Body, (\*\*) which is given for you; this do in remembrance of Me.

**¶ \*Here he shall take the Paten with the Bread in his hand.**

**C** (° ° At the words, This is My Body, he may elevate the Paten with the Bread.

AFTER the same manner also, when He had supped, He took the Cup°, and when He had given thanks, He gave it to them, saying: Drink ye all of it; this Cup is the New Testament in My Blood (°°) which is shed for you and for many, for the remission of sins; this do, as oft as ye drink it, in remembrance of Me.

**C** \* Here he shall take the Cup with the Wine in his hand.

**C** (° ° At the words, In My Blood, he may elevate the Cup with the Wine.)

#### (THE ANAMNESIS)

THEREFORE remembering His salutary precept, and all that He endured for us: His Passion and Death, His Resurrection and Ascension, His Session on the Right Hand, and His Glorious Coming Again, we give thanks to Thee, O Lord God Almighty, not as we ought, but as we are able; and we offer to Thee, according to His Institution, these Thy Gifts of Bread and Wine, giving thanks to Thee through Him, that Thou hast deemed us worthy to stand before Thee, celebrating and making the Memorial which Thy Son hath willed us to make.

#### (THE EPIKLESIS)

AND we beseech Thee: SEND down Thy Holy Spirit upon us and upon these Gifts here before Thee, that according to the Word of Thy dear Son they may be sanctified and blessed, and so used by us, that this Bread may be the Body of Christ and this Wine His precious Blood, that all who eat and drink thereof in true faith and with contrite hearts may be sanctified in soul and body, that we may be one body and one spirit, and may have our portion with all Thy Saints who have been well-pleasing unto Thee; through the Same, Christ Our Lord;

#### (THE LORD'S PRAYER—PRAYER OF HUMBLE ACCESS)

WHO has taught us to pray and through Whom we make bold to say:

OUR Father, Who art in heaven; Hallowed be Thy Name; Thy Kingdom come; Thy Will be done on earth, as it is in heaven; Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; And lead us not into temptation; But deliver us from evil.

#### (THE EMBOLISM)

DELIVER us, O Lord, from all evil, the past, the present, and that which may come; grant us gracious peace in our days: that in all things Thy Holy Name may be hallowed, praised, and blessed, for

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NOTE: Luther retained the Elevation in his *Formula Missae* for the sake of the humble folk.

to Thee is due all glory, worship, adoration, O Father, Son, and Holy Ghost, One God, now and evermore.

R. Amen.

¶ *The Minister shall turn to the Congregation and say:*

(THE PAX)

THE Peace of the Lord † be with you alway.

R. Amen.

¶ *The Minister and the Congregation kneeling, all shall sing:*

(THE AGNUS DEI)

O CHRIST, Thou Lamb of God, that takest away the sin of the world, have mercy upon us.

O Christ, Thou Lamb of God, that takest away the sin of the world, have mercy upon us.

O Christ, Thou Lamb of God, that takest away the sin of the world, grant us Thy Peace. Amen.

¶ *Then shall the Communicants present themselves before the altar and receive the Holy Sacrament.*

¶ *When the Minister administers the Host, he shall say:*

THE Body of Christ given for thee.

¶ *On receiving the Host, the Communicant shall say:*

Amen.

¶ *When the Minister administers the Wine, he shall say:*

THE Blood of Christ shed for thy sins.

R. Amen.

¶ *When the Minister has administered the Host and the Wine he shall say:*

THE Body of Our Lord Jesus Christ and His precious Blood strengthen and preserve you in true faith unto everlasting life.

¶ *Then shall Minister and Congregation rise, and the Nunc Dimittis shall be sung or said.*

(THE NUNC DIMITTIS)

LORD, now lettest Thou Thy servant depart in peace:

According to Thy word;

For mine eyes have seen Thy salvation:

Which Thou hast prepared before the face of all people;

A light to lighten the Gentiles:

And the Glory of Thy people Israel.

GLORY be to the Father, and to the Son, and to the Holy Ghost:

As it was in the beginning is now, and ever shall be, world without end. Amen.

¶ *Then shall be said the Postcommunion.*

(THE POSTCOMMUNION THANKSGIVING)

(FOR EASTER)

ON this High Feast, we praise, and thank, and adore Thee, O God, Our Father, for the Gift of unending Life through the Victory of

Thy glorious Son, Jesus Christ, the Lord; and we beseech Thee, that we who have partaken of this living and eternal Food of His providing, may bring forth daily the fruits of holy living; through the Same Thy Son, Jesus Christ, Our Lord, Who liveth and reigneth with Thee in the Unity of the Holy Ghost, One God, unto the ages of ages.

R. Amen.

¶ Then shall the Minister say:

(THE SALUTATION)

THE Lord be with you.

R. And with thy spirit.

(THE BENEDICAMUS)

Bless we the Lord.

R. Thanks be to God.

¶ Then shall the Minister impart the Benediction, saying:

(THE BENEDICTION)

LIFT up your hearts to receive the Benediction:

THE LORD bless thee, and keep thee.

THE LORD make His face shine upon thee, and be gracious unto thee.

THE LORD lift up His Countenance upon thee, and give thee Peace.

AND

THE BLESSING of Almighty God, the Father, the † Son, and the Holy Ghost be with you all.

R. Amen.

[The following may be used immediately after The Pax, p. 255]

¶ The Minister and the Congregation shall kneel, and the Minister shall say:

O LORD JESUS CHRIST, Eternal Son of the Everlasting Father, Who didst declare blessed the pure in heart: Take from us our unworthiness, that in humbleness of heart and in full assurance of faith, we may come to Thy altar in adoring joy and find the fulfilment of Thy welcome; Who livest and reignest with the Father in the Unity of the Holy Ghost, God, blessed now and evermore. Amen.

[The Agnus Dei follows immediately]

NOTE: The foregoing Eucharistic Office is with very little change the official Order in the authorized *Book of Worship* of the Federated Lutheran Churches in India.

## IV

### The Order of Public Confession

#### Its use immediately preceding The Service.<sup>1</sup>

<sup>1</sup> See rubric, *CSBk*, p. 403, ¶ 2.

The use of the Order for Public Confession (*CSBk*, 403) immediately preceding The Service when there is a Communion is permissible, although not the real desire or intention of the Church.

Development of an Order to be used in preparation for Holy Communion is of the Reformation period. It was the result of the reaction from and against the abuses of the confessional and its requirements, and of a deep desire to emphasize the evangelical privilege of approach to God in confession on the part of the group of believers and the comfort to be obtained, as well as the testimony to be borne, through the Gospel declaration of forgiveness.

Private confession and absolution, both as a privilege and a practice, was not abrogated, but very definite declarations were made concerning this. Luther included a "part" in his *Small Catechism* treating this.

A further objective to be gained through the public office was the effect which just such a preparatory Office would have upon the group of believers; and the fact that this Office was to be conducted on a preceding day not only permitted, but it was hoped would effect, deep personal devotion, inner preparation by prayer and meditation throughout the intervening period preceding the approach to the altar.

The full benefit of this is of course impossible when the abbreviated Order is used immediately preceding The Service, although the use of the confessional questions, answers, the Confession proper, Absolution and Retention solemnly impress the spirit of those who purpose to commune.

While the preparatory part of The Service (that is, the pre-Introit section) is confessional in character and contains a Declaration of Grace, it does not appear to be quite personal enough in its application for preparation for the Communion Office. Nonetheless one wonders why it might not or could not be used with perfect propriety as a pre-communion confession. Why should it be there at all—if there is not to be a communion—since the historic beginning of The Service is the Introit, *immediately* followed by The Kyrie which is confession and pleading? And further, the pre-Introit "confession," as far as historicity goes, is far more historic and in the Lutheran inheritance of the Western tradition than is the Order for Public Confession which is a distinct *Reformed* influence.

#### During the singing of the Hymn,<sup>2</sup>

<sup>2</sup> See note 203.

**for which the congregation rises, the minister, properly vested,<sup>3</sup>**

<sup>3</sup> See note 147ff; 157ff; 168.

**enters the chancel quietly and reverently, with hands folded before him, and offers his devotions<sup>4</sup>**

<sup>4</sup> See note 204.

**before and facing the altar<sup>5</sup>**

<sup>5</sup> See note 205.

**The minister does not ascend the altar steps to the altar, but remains on the chancel level,<sup>6</sup>**

<sup>6</sup> See note 207.

**taking his position immediately in the center facing the crucifix or cross.<sup>7</sup>**

<sup>7</sup> See note 207.

**The Hymn having been completed, the minister turns to the congregation and says, *In the Name of the Father, and of the Son, and of the Holy Ghost. The congregation responds, Amen.*<sup>8</sup>**

<sup>8</sup> See note 207; 208.

**The minister then reads The Exhortation, saying, *Dearly Beloved! Forasmuch . . . of this one Cup.*<sup>9</sup>**

<sup>9</sup> CSBk, p. 405.

The Exhortation should be read quietly, distinctly, and unhurriedly. It is historic, coming into this Order through *The Church Book*, which introduced it from one of the Church Orders of the Reformation period.

If there is a litany desk in the chancel, it is proper to read The Exhortation and Questions from this place; if not he reads them from before the altar, standing on the chancel level.

**The Exhortation ended, the minister says, *Let us pray, and, turning to the altar, prays the Collect for Purity—Almighty God, unto Whom all hearts are open, all desires known, and from Whom no secrets are hid: Cleanse the thoughts of our hearts by the inspiration of Thy Holy Spirit, that we may perfectly love Thee, and worthily magnify Thy Holy Name; through Jesus Christ, Thy Son, Our Lord.* The congregation responds, *Amen.***

Then, turning to the congregation, the minister begins the Confession, reading distinctly and slowly, saying, *I ask you . . .* (CSBk, 406). The congregation responds to each of the Questions as appointed, CSBk, p. 406.

**The Questions ended, the minister says, *Let us humbly kneel, and make confession unto God, imploring His forgiveness***

**through Jesus Christ Our Lord.** The minister turns to the altar, and he and the congregation kneel,<sup>10</sup>

<sup>10</sup> The minister kneels at the litany desk. If there be none, he then would kneel on the lowest of the altar steps, in the center, facing the crucifix or cross.

The congregation likewise kneels facing forward, and not with their backs to the altar, slouched down into the pew seats. If "kneelers" or kneeling pads or hassocks have not been provided for kneeling, it would be far better that minister and congregation stand reverently for this action, than to make any attempt to kneel.

and all unite in making this Confession, *O God, our Heavenly Father, I confess unto Thee . . . Amen.* (*CSBk*, 407.)

Thereupon the minister rises (the congregation remains kneeling until after the Benediction), turns to the congregation, and standing immediately before the altar, but still on the chancel level, declares the Absolution (*CSBk*, 407). He may make the sign of the Cross over the congregation at the words *and of the Son.*<sup>11</sup>

<sup>11</sup> See note 232; 245.

The Absolution and Retention ended, the minister immediately imparts the Benediction, saying, *The Grace of our Lord Jesus Christ, and the Love of God, and the Communion of the Holy Ghost, be with you all.* The congregation responds, *Amen.*

The congregation rises, the minister retires to a stall, and he and the congregation remain standing while the Introit for the Day is being sung.<sup>12</sup>

<sup>12</sup> If the Introit for the Day is not sung by the choir, but is read by the minister, he will remain before the altar, on the chancel level, *facing the people*, and there read the Introit.

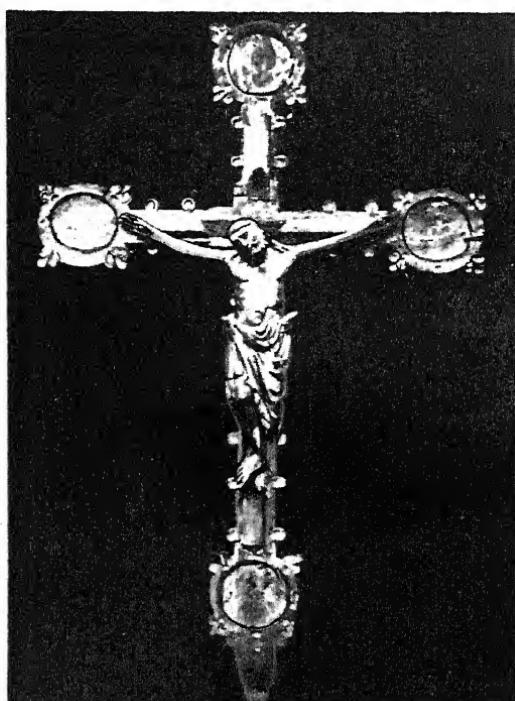
He should not attempt to face the altar thinking the content of one Introit is sacrificial, and at another time face the people thinking the content of another Introit is sacramental. When he reads the Introit, he is functioning as the herald voice and therefore faces the people (See p. 211f). When he has finished reading the Psalm of the Introit he turns to the altar, ascends the steps thereof immediately, and faces the altar while the Gloria is being sung.

**When the Psalm of the Introit is sung, the minister goes to and faces the altar. All unite in singing the Gloria. The Service then continues as appointed.**<sup>13</sup>

<sup>13</sup> See p. 214.

**When the Pastor is assisted at a Celebration of Holy Communion, the assisting minister offers his devotions at and before the altar with the Pastor, but immediately thereafter retires to his stall where he remains standing and facing the altar. The assis-**

**tant kneels and rises with the congregation. The Pastor conducts the entire Office.**



Processional Cross—silver and precious stones  
13th century. Sweden

# V

## Matins

MATINS and Vespers are spoken of as Orders. They are sometimes called Hours and Offices. They are the Minor Services of the Church as contrasted with The Liturgy of the Holy Communion. But they are the Major *Offices* as contrasted with the Occasional Offices or Services. They are primarily services of praise and prayer, and since the Reformation are also used for instruction.

Matins and Vespers are historic Services. Their form and use antedate the Reformation by many centuries. Their retention in the use of the Church of the Reformation is directed by all of the important Church Orders of the sixteenth century. But their structure now is a combination of Matins and Laudes in the Matin Order, and of Vespers and Compline in the Vesper Order.

The early Christians, passages in the New Testament indicate, met daily for the celebration of Holy Communion, and preserved the Hours of Prayer, particularly those of the Morning and Evening sacrifice, in their new life. It does not seem at all unnatural, forced, or mechanical, that as the years passed and church life assumed definite forms of development, the prayer life, following ancient example and antecedents, became quite a fixed practice.

Early church fathers speak of certain *daily* hours of worship and prayer, both public and private. At first these were three in number; then others were added; and soon they appear as seven, the number apparently having been made to conform with the assertion of the psalmist, "Seven times a day do I praise thee, because of thy righteousness" (Ps. 119). These observances were intended primarily for private, spiritual exercise; but communities of a religious character, the earliest form of cloister life, soon came into being; and then these spiritual exercises were introduced as part of the daily course of the cloister services and were appointed to be used at definite hours of the day and night.

Benedict of Nursia (529) was the first to establish the regular observance of what are now known as the Canonical Hours. He



The choir and sanctuary, Muhlenberg College Chapel. This illustrates the correct manner in which flags should be displayed in a church, when at all possible. Of course the flags displayed on standards *in the sanctuary* are unnecessary in this case and out of place in any case

authorized seven day hours and one night hour, hence "The eight Canonical Hours." This has been the use of the Western Church since.

As early as Gregory I (died 604) Matins and Vespers virtually had the form and component parts they now have. Use of the Hours went wherever the Church went. Age and historicity! Luther, of course, being an Augustinian friar used them.

The names which these Hours now carry are,—Matins, Laudes, Prime, Tierce, Sexts, Nones, Vespers, and Compline. Some of these were quite brief, others longer. While their use usually was confined to monastery and cloister, cathedral and collegiate churches, the people were present at occasional Hours, such as those of the early morning or of Vespers, the last especially on the eve of a festival, or on a festival day or on the Lord's Day.

The Reformers found no serious objection to the Hours themselves. All of the important Church Orders authorize their retention and describe their use. Some appoint two, others retain as many as seven. Usually the appointment is, that they be sung in Latin "that the boys and school children learn that language." Gradually the practice assumed a settled observance in the use of Matins and Vespers only. This became the custom after Luther had combined the elements of Matins and Laudes into one morning office called Matins, and the elements of Vespers and Compline into one evening office called Vespers.

It is interesting to note the many directions in the Church Orders concerning the retention and use of these hours. Some of these refer to the retention of the Latin for the reason stated above; certain exercises thus are to be practiced; activities are thus to be provided for various individuals,—the master or teacher, the clerk, some of the older boys. Judging from some of the Orders, the presence of the pastor was not an absolute requirement. The conduct of these Hours by lay-persons is not wrong according to the Church's practice.

The structure of the Hours as proposed and effected by Luther and his associates is that which we now have in the Orders in *The Common Service Book*; and these are the historic, pre-reformation Hours, carrying back into the Church's life of the preceding centuries.

The Hours are distinctive in their elements of praise, psalmody, hymnody, scripturalness, and prayer. They are decidedly spiritual exercises; their overwhelming portion is distinctively *worship*.

Matins is the Order which should be used for daily services, whether in church or school chapel, and to be consistent in practice, for the Lord's Day morning also *when there is no celebration of Holy Communion*.

The Liturgy is not complete without the Celebration. It never was intended to be only partly used, and should not be disrupted by either half-, or mis-, use. Matins is a completely balanced and harmonious Order of Divine Worship and ideal for such regular use. An almost endless variety possible through use of the proper variables,—Psalms, Lections, Responsories, Hymns, Canticles, Versicles, Antiphons, Prayers, and prayer groups,—preserves it from any monotony.

The responses, psalmody, etc., should be sung by all in unison.

The musical setting for Matins provided in *The Common Service Book*, authorized edition, is sometimes spoken of as an Anglican setting. In the first edition of the CSB there was a second setting, which is known as the "Plain Song" setting. The latter is the older and of course the more historic of the two, and descends from the old musical forms and notations employed in singing the Hours in pre-reformation and Reformation times. The chant forms of this setting are known as "Gregorian," supposed to have originated in the time of Gregory the Great, but no doubt representing even earlier musical uses. The other setting, the so-called Anglican, is a gathering and in some cases adaptation of various English cathedral uses. Some of these date back to the Reformation period, others are modern. The oldest of these are the Tallis responses set to the opening Versicles, and the settings of the Kyrie. In this setting the chant forms,—for example, for the Psalms,—are Anglican, and bear a further distinction in being called "Ambrosian," in contrast to the Gregorian Psalm Tones. The Anglican are much more melodic, and as a result, much more attractive to an average choir and congregation, and much more easily mastered and sung by them.

When *well done* and sung in unison (the only way in which it should be sung!) the Plain Song setting and the Gregorian Psalm

Tones are very impressive, and possess much beauty and dignity. But these require practice, care, and musical appreciation.

### THE CONDUCTING OF MATINS

#### The minister, properly vested<sup>1</sup>

<sup>1</sup> The minister vests as he does for all acts of Divine Worship conducted in the sanctuary: the black robe and the stole of the color of the day or season, or the cassock, cincture, surplice, and proper stole.

For devotions when robing, see *Oremus*, p. 131.

#### *Morning Devotion in the Sacristy*

¶ First say the Gloria

¶ Then a Versicle as: Thy mercies are new unto us every morning: great is thy faithfulness.

¶ Then the Prayer: I beseech Thee to forgive my sins and unworthiness; to accept the worship of my heart, and the praise of my lips; and grant me Grace to minister in Thy sanctuary to Thy glory; through Jesus Christ, Thy Son, Our Lord. Amen.

(For other Morning Prayers, see *Oremus*, p. 104ff, 156)

#### enters the chancel<sup>2</sup>

<sup>2</sup> As he goes to the altar let him say: *I will go unto the altar of God, even unto the God of my joy and gladness; and there will I praise him.*

#### during the Hymn,<sup>3</sup>

<sup>3</sup> General Rubrics I, 484; III, 486, for the opening hymn. An Hymn of Invocation of the Holy Ghost, or one of the Day or Season may be used, or any other suitable hymn. By suitable is meant such as are included in the rubrics of *Prayer, Praise, and Thanksgiving; Morning; Opening of Service; Communion with Christ.*

The congregation shall stand during the Hymn—General Rubrics III, 486.

When the Order is used for daily morning prayer, as in a school, college, or seminary, a *processional* hymn is not to be desired. Processionals should be confined to festival occasions and Lord's Days.

When there is a choir, it should be vested for *every* celebration of the Office. Conduct of Divine Worship must always be maintained on the highest level, a minor Office as well as a major service. The choir should enter and go to the stalls in a quiet and orderly manner during the organ prelude, remain standing for private devotions, and then take up the Hymn.

The choir's devotions should be performed before their entrance.

#### ascends the altar steps going to the altar for his devotions.<sup>4</sup>

<sup>4</sup> Before the altar devotions, see *Oremus*, p. 136.

**The congregation shall rise and remain standing during the Hymn.<sup>5</sup>**

<sup>6</sup> The congregation should rise at the entrance of the choir. If there be no choir, then at the entrance of the minister.

**The Hymn ended, the minister facing the altar,<sup>6</sup>**

<sup>7</sup> Distinction between and emphasis upon all elements in the structure of the Order should be carefully indicated in the posture of the minister. *General Rubrics I*, 484.

**with hands folded before him, begins the Versicles, saying,<sup>7</sup>**

<sup>8</sup> Versicles are little verses, brief and terse passages of Scripture with corresponding responses. In this case the use is strictly antiphonal: that is, read or sung alternately by minister and people.

The first antiphon, *O Lord, etc.*, is Ps. 51:15.

The second, *Make haste, etc.*, is Ps. 70:1.

See also above, p. 208.

***O Lord, open Thou my lips: the congregation responds, And my mouth shall show forth Thy praise. He then says, Make haste, O God, to deliver me, to which the congregation responds, Make haste to help me, O Lord. Thereupon he says, Glory be to the Father, and to the Son, and to the Holy Ghost,<sup>8</sup>***

<sup>9</sup> The Little Gloria or Trinitarian Doxology: praise to and confession of faith in the Holy Trinity. With this the Church always ends every Psalm, or group of Psalms. In this action the Gloria completes the opening strains of adoration and praise.

That we may truly come before the Presence with adoration and thanksgiving for the blessings of God's care, for another day, for life and the privileges of service, we ask that God open our lips.

For His help and guidance, His protection and grace we then implore Him to make haste to deliver us from every pitfall and to grant us His constant help.

Then follows the adoration, with all the Heavenly Host, a morning canticle of glory and honor, *Glory be . . .*

**the congregation responds, As it was in the beginning, is now, and ever shall be, world without end. Amen. Hallelujah.<sup>9</sup>**

<sup>10</sup> Also an ascription of praise, and confession of the eternity of the Ever-blessed Holy Trinity.

*Hallelujah*, transliteration of the Hebrew word, meaning *Praise ye Jehovah*. This is another expression of joyous praise added to the Doxology.

The Hallelujah is never used during Lent; see rubric *CSBk.*, p. 25. At this time, anciently, was sung instead, *Praise be to Thee, O Lord, King of eternal glory.*

**The minister then turns to the congregation and says the**

**Proper Invitatory, to which the congregation makes the appointed response.<sup>10</sup>**

<sup>10</sup> The Invitatory appointed in the Order, *O come, let us worship the Lord. R—For He is our Maker*, is the Common Invitatory. There are also Proper Invitatories which are to be used on festivals and throughout the major seasons. For these see *CSBk, Minor Propers*, p. 191ff.

The function of the Invitatory is exactly what its name implies: it is an invitation, exhortation, and call to worship.

There is an interesting story of its origin. In the earliest days of monastic life, the brother to whom was committed the duty of watching, and of waking the brothers for the night and daybreak Hours, would pass through the dormitories intoning, *Venite adoremus Dominum—O come, let us worship the Lord*. On a great feast, such as Christmas, he would sing, *Unto us the Christ is born*, or on Easter, *The Lord is risen indeed*. From a beginning such as this the formal use in the Order is said to have developed.

The Proper Invitatory should be used as appointed in the *CSBk* (p. 191ff). It displaces the Common Invitatory. As an example, on Christmas Day and throughout the Season, the Invitatory is, *Unto us the Christ is born*, the response to this is, *O come, let us worship Him*.

The Invitatory is always used with the *Venite*, see General *Rubrics III*, 486. The first part is sung or said by the minister, or by a single voice of the choir, the choir and congregation responding with the second part. Then the *Venite* and *Gloria* are sung by all. After this the entire Invitatory is repeated in the same manner as first used.

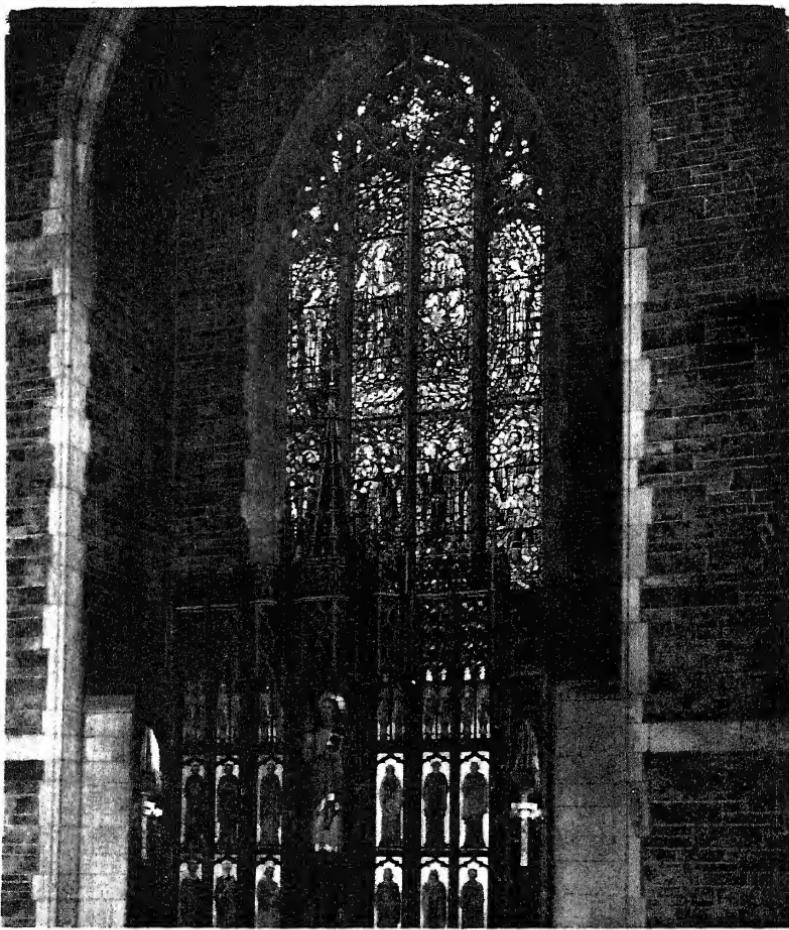
**The minister then turns to the altar and the Venite and Gloria are sung.<sup>11</sup>**

<sup>11</sup> The *Venite Exultemus* derives its name from the first two words in the Latin version of the Psalm: this is Ps. 95 with the last verses omitted.

Its use here in Matins is in the nature of a minor Canticle or opening song of praise (the brothers did not begin the Office with a hymn). Note the predominance of adoration,—praise,—thus far in the Office; and note this as the Order progresses.

In the reading or singing of the Psalter, the *Venite*, that is, Ps. 95, is never used at Matins except as here appointed.古iently the singing of the *Venite* was interrupted or broken at certain places by a repetition of a part of the Invitatory; then after another section of the *Venite*, the other part of the Invitatory was sung: and so throughout the Psalm. Then the entire Invitatory was repeated after the *Gloria*.

The *Venite* may be sung or read antiphonally: that is, if read, the minister reads the first verse, the congregation reads the second; and so on. If sung, the choir sings the first half of the verse to the



The liturgical east window of Saint John's Church, Allentown, Pennsylvania

heavy colon, and the congregation sings the other half; and so on. In both cases the Gloria is sung or said in its entirety *by all*.

**During the singing of the Venite and the Gloria the minister remains facing the altar. Then the minister descends to the chancel level, goes to a stall, and the Hymn is sung.<sup>12</sup>**

<sup>12</sup> This Hymn is an historic element and one of the outstanding features of the Orders. Many of the ancient Breviary hymns are of great beauty, and deeply, richly spiritual. They and their Plain Song melodies came into being, in many cases just for use in these Hours. They are called Office Hymns.

References to the use of hymns and Psalms in the early Christian Church are found in the New Testament. In fact, some passages of the New Testament are looked upon as quotations from or at least traces of such very early hymns. As an example see 1 Ti 3:16.

Outstanding in the history of Christian hymnology are such names as Athenagoras, second century; Clement of Alexandria, cir. 200; Ephraem Syrus, 378; Gregory Nazianzen, 390; Sinesius, cir. 400; Hilary, 368; Ambrose, 397; Prudentius, 413; John Damascene, 780; and many more. Note the early dates!—and the widespread activity in this field of sacred poetry. The objective was a positive one, bearing testimony to the true teaching against heresy, and spiritual in the uplift of prayer and praise.

The Hymnal of the CSBk contains quite a number of these early hymns: see, for example:—17, 20, 48, 70, 73, 86, 91, 108, 115, 118, 282 (probably the oldest hymn in the Hymnal, and a most lovely one), 320, 359, 456, 458.

The Hymn was introduced into congregational worship at a very early period. It was incorporated in the structure of the Hours by Benedict of Nursia. Certain hymns were appointed for use at certain Hours: these are known as Office Hymns; an example is No. 359, Ambrose's *O Jesus, Lord of heavenly grace*, which was the Office Hymn for Monday Morning.

The wealth of hymnody both in number and quality is truly great: every age of the Church has added to it: myriads of the faithful have lifted their voices in these strains.

The hymn, as a liturgical action, was withdrawn from the use of the people about the time of Gregory the Great, and confined to the use of the clergy only. However in the course of a few generations another class of hymns arose beside the group in use in the Church, and another use was made of these. These were spiritual hymns in the language of the people, sung by the people, loved by the people, but not used at Divine Worship, but on pilgrimages and litany processions.

Restoration of the spiritual hymn as a congregational use in Divine Worship was accomplished partially by the Bohemian Brethren; but it came into its own and reached its true place during the Reformation. Luther's activity in this field is well known. Ancient

Latin hymns were translated, Psalms and Canticles were versified, and new hymns were written.

The number of these grew steadily and became a great treasury of sacred song, pulsating with every Christian expression and aspiration.

The melodies were and are no less rich. The ancient settings, adaptations of loved folksongs, compositions of new melodies added to the treasury. In the comparatively limited collection of the *CSBk* (which some folk think contains even so too many hymns!) examples of almost every period of Christian hymnody will be found, and side by side with these are the examples of the melodies of as many periods, many of which are used with the original words.

The character of the hymn will depend on the day or season, or on the general use of the Order. Naturally it should harmonize. The congregation may be seated during the singing of the hymn, but a preferable use for this hour of praise is to stand—for that matter that is the preferable use at the singing of all hymns! Where hymnboards are used it should not be necessary to announce the hymn.

**The Hymn ended, all stand, and one or more Psalms shall be sung or said,<sup>13</sup>—if the Psalm is read antiphonally the minister goes to the altar and faces the people during the reading.**

<sup>13</sup> Use of the Psalms in The Liturgy and Offices is, of course, a direct inheritance from the Church of the Old Covenant. Allusions in the New Testament and very early remains, Christian and heathen (the Pliny letter for example) show the continuance and use.

The group of Psalms is usually spoken of as The Psalter. While, broadly speaking, the Psalter is divided Psalm 1 to Psalm 109 for use at Matins, and Psalm 110 to Psalm 150 for use at Vespers, certain Psalms such as the "imprecatory" Psalms are not used at public worship; while others, for example, the Penitential Psalms, are appointed for use at certain times only. Another historic use for the Lord's Day Vespers is that of the Psalm out of which the Introit for the Day has been constructed.

All are to stand when the Psalter is used; see rubric, p. 26. One or more, "not more than three"—Luther, may be read or sung. Anciently church practice required the use of an odd number.

The Psalms may be sung or read; rubric p. 26. If sung, an Antiphon may be sung with each Psalm; *General Rubrics* III, 486; for Antiphons see *CSBk*, p. 191ff.

When the Psalm is read, the minister goes to the altar, *but faces the people*, because of the *antiphonal* character of the reading. He reads the first verse, the people the second, and so verse and verse about until the Psalm is ended. At the end of the Psalm the minister turns to the altar, and all sing the Gloria. If other Psalms are read, he again faces the people for the reading and with them the altar at the Gloria.

There are two methods employed in reading the Psalms respon-

sively: one, where the minister reads the first half of the verse, that is, to the colon, and the people the second half; the other, where the minister reads the entire first verse, the people the second, and so on through the Psalm. Preference for the latter method is based on the fact, that the full sense of what is being read is the better apprehended by continuous reading. Of course the objection may be raised, that in this fashion the original Hebrew poetical structure is destroyed, but we are not so much interested in preserving poetical form as we are in apprehending the content. This latter method is also "antiphonal" reading.

When the Psalm is *sung*, the minister remains at his stall but turns to the altar for the Gloria. An Antiphon, see *Minor Propers, CSBk*, p. 191ff, should be used with each Psalm when sung. An Antiphon is first sung by a single voice (*General Rubrics III*, 486); then the Psalm is sung; and then the Gloria, after which the Antiphon is repeated by the entire choir.

It is perfectly proper for all, choir and congregation, to sing the entire Psalm; or for part of the choir to sing the first half of the verse, that is to the heavy colon, and for the other part of the choir and the congregation to sing the second half; or for the choir to sing the first half and the congregation to respond with the second. The last two methods are known as *antiphonal singing*. All then join in singing the Gloria at the end of the Psalm.

An Antiphon is a short verse of Scripture, usually taken from the Psalms, sung before the Psalm and at other places in The Liturgy and Offices. It is expressive of the Day or Season, and of the use which is made of it.

**At the end of each Psalm the Gloria shall be sung or said,—the minister faces the altar during the Gloria.<sup>14</sup>**

<sup>14</sup> See note under *The Service*, above p. 213.

**Then the minister goes to the lectern to read the Lesson.<sup>15</sup>**

<sup>15</sup> Reading of Holy Scripture has always had a very important place in the Hours. Anciently the method employed was that known as the *lectio continua*, that is, continuous reading of chapter after chapter of a book until its reading was completed. The various books of Holy Scripture were so appointed that the entire Bible was read in the course of the year. Both of these practices are still preserved in the *CSBk* in the Lections appointed for use mornings and evenings, see pp. 507ff. As many as four Lessons were read at certain of the hours. Responsories followed each of these, the Respond after the last.

*General Rubrics III*, 486, permits the use of one or more Lessons, a possible three, the last of which shall be a passage from one of the Gospels. On Sundays and festivals one from the Epistles and one from the Gospels is the rule.

The Lectionaries for use at Matins and Vespers on Lord's Days, etc., are four in number; see *CSBk*, 497ff. They are composed of

carefully chosen passages conforming to the historical development of the Church Year.

**He announces the Lesson, saying, *The First Lesson is written in the . . . chapter of . . . , beginning at the . . . verse.***<sup>16</sup>

<sup>16</sup> *General Rubrics III*, 487. Exactness in announcement and in closing the Lesson must be the care of the reader.

**He then reads the Lesson. When it is ended he says, *Here endeth the First Lesson*; then, still standing at the lectern, without facing the altar, he shall say reverently, *O Lord, have mercy upon us*; to which the congregation responds, *Thanks be to God.***<sup>17</sup>

<sup>17</sup> This is known as the Response or Respond. It is a prayer and thanksgiving after the read Word. Originally it closed the entire group of Lessons. Reformation use makes it the close of each Lesson.

The Response is used after the First and Second Lessons only when a Responsory is used after the Third; after the First only when the Responsory follows the Second (Last) Lesson. If there be but one Lesson and the Responsory is used after it, the Response, *O Lord, have mercy upon us*, shall not be used. Then the minister shall close the Lesson, saying, *Here endeth the Lesson*: the Responsory is then sung.

**He then announces and reads the Second Lesson and the Gospel in like manner, closing the Second with the appointed ending and Respond, but saying after the Last Lesson only *Here endeth the Gospel Lesson*. After the Last Lesson the minister goes to a stall, and a Responsory<sup>18</sup> or Hymn is sung.**

<sup>18</sup> The Responsory, see *CSBk* 191ff, is a longer form of response used after the Last Lesson. It varies with the season, and is sung by the choir (*General Rubrics III*, 487). There is no reason why the congregation should not join in singing it, although its character is more for choir use than congregational. The congregation stands during the singing of the Responsory.

The Responsory is composed of short sentences of Scripture, and consists of two parts and the Little Gloria without its termination. The two parts are the *responsorium* proper. This may be composed of a number of short sentences, and the *verses* (marked V) so arranged or constructed that its ending fits harmoniously with each part of the *responsorium*. At times the Responsory was taken directly from the Lesson which it followed, and its function was either to crystallize or combine the principal teachings of the Lesson or to contribute the connection with day or season. The latter is now its specific function in Matins and Vespers. It is one of the Minor Propria.

The name may have been derived from the fact that the piece is a response in the form of teaching to the Lesson or from the method of use by the choir. The only one in which the Gloria does



The Conrad Weiser and General Peter Muhlenberg windows  
Muhlenberg College Chapel, Allentown, Pennsylvania

not appear is that appointed for Lent, a reflection of the deeply penitential tone of that period.

### **Then the minister goes to the pulpit and a brief Sermon<sup>19</sup> follows.**

<sup>19</sup> The rubric, CSBk, p. 27, is permissive, that is, it reads "may," for the simple reason that a sermon is a stranger to any of these ancient Offices, as they were primarily intended to be moments strictly of praise, thanksgiving, prayer and intercession, worship.

To omit the Sermon may seem to be unorthodox, but it is not wrong. If there is one, then it should be *brief*. Its entrance into Matins and Vespers is the result of a number of tendencies developed by the Reformation:—necessity for catechization, also for other forms of instruction, for additional times for the preaching of the Gospel; although, even in the Orders of the Reformation period, there is not an overwhelming majority appointing a sermon.

Of course if there be no Sermon, the minister at the conclusion of the Responsory or Hymn goes to and faces the altar. The congregation rises, and all sing or say the Canticle.

According to *General Rubrics* III, 487, the Sermon may be omitted at this place in the Office, and follow after the Benedicamus instead. The appointment for the proper concluding of the Office in this case is, *The Sermon shall then be followed by a Hymn, a Collect, and the Benediction.*

As the Benedicamus (*Bless we the Lord*) is the natural as well as the historic conclusion of the Office, the Sermon under this circumstance appears as a forced intrusion, and as a mere appendage to the Office. Such a use is a decidedly unworthy one for such an important function of corporate worship.

Beyond a possible reference or two in a few of the sixteenth century Church Orders, which may be construed in favor of such a possibility, there is no authority for this use; nor can one appreciate such use from a liturgical point of view. If there is to be a sermon, let it have the dignity it deserves, and be given where the Order permits its harmonious entrance; where it not only occupies a place of honor but is also imbedded in the spiritual structure.

### **The Sermon ended,<sup>20</sup>**

<sup>20</sup> If an Offering be received at Matins, for example at the Matins of Christmas, the Order after the Sermon would be: Organ "offertory," during which the minister takes the plates, and gives them to the deacons or ushers who have presented themselves at the chancel entrance. The minister then returns to the altar. The deacons receive the offering and return to the chancel where the minister receives the plates, and turning goes to the altar and presents the offering with a prayer of blessing—see above, under *The Service*, pp. 225-227. The deacons then retire; the minister goes to a stall; and the offertory anthem is sung. This completed, the minister goes to and faces the altar, and, all standing, the Canticle is sung.

**the minister goes to and faces the altar, the congregation rises, and the Canticle is sung.<sup>21</sup>**

<sup>a</sup> The Canticles have been defined as unmetered hymns, poetic in character, taken from Holy Scripture, arranged for chanting, and so used in Divine Worship. More strictly speaking, excluding the Psalms and Hymns, they are the Antiphonal Songs of the Hour. A number of them are known to have been in church use as early as the "Apostolic Constitutions"—now usually dated cir 350.

Twelve Canticles are appointed for use in the CSB; see, beside those printed in the Orders, page 355ff. These excepting the *Te deum* are the words of Holy Scripture and follow the historic use of the pre-Reformation Church through the appointments of the Reformation Orders.

The *Magnificat*, Luke 1, is the song of Mary.

The *Nunc dimittis*, Luke 2, is the song of Simeon.

The *Te deum*, authorship unknown, though sometimes ascribed to Ambrose of Milan, is the great hymn of adoration and praise.

The *Benedictus*, Luke 1, is the song of Zacharias.

The Beatitudes, Matthew 5, are from Our Lord's Sermon on the Mount.

The *Dignus est Agnus*, from the Revelation of St. John, is composed of strains from the songs of the Hosts in the Heavenly Jerusalem.

These, excepting the *Te deum*, are known as the New Testament Canticles.

The *Benedictus omnia opera*, from the Book of Daniel, is the song of the Three Children in the Fiery Furnace.

*Confitebor tibi*, Isaiah 12, is the Isaiah Canticle.

*Exultavit cor meum*, 1 Samuel 2, is the song of Hannah.

*Cantemus Domino*, Exodus 15, is the song of Miriam and Moses.

*Domini audivi*, Habakkuk 3, is the song of the prophet Habakkuk.

*Audite coeli*, Deuteronomy 32, is the song of Moses.

These are the Old Testament Canticles.

The *Te deum* is the original Matin Canticle.

The *Benedictus* comes to Matins from Laudes.

The *Magnificat* is the original Vesper Canticle.

The *Nunc dimittis* comes to Vespers from Compline.

This combined use was established by the Church of the Reformation. The other Canticles appear originally in other Hours and are now appointed for use in Matins and Vespers; see *General Rubrics* III, 487, 488. These appointments have excellent historical precedent.

The Canticles were (and are) sung to the Gregorian Tones but with festival intonations and mediations.

The *Te Deum*, so named from the first two words in the Latin, appears to have originated about the fifth century; who the author is, is unknown. That Ambrose and Augustine, under Divine inspiration, composed it when Ambrose baptized Augustine in 387, is of course only tradition. Its early date and use however are

authentic. It was appointed for the Office by both Benedict of Nursia and Caesarius of Arles. It is proper for Matins at all times except during Advent and from Septuagesima to and including the Saturday of Holy Week; see *General Rubrics* III, 487. It also was, and still may be, used as a *Gradual* between the Epistle and the Gospel on great festival days and on days of Joy, Praise, Thanksgiving, Ordination, National Days such as at the Declaration of Peace after War, or Thanksgiving after Peace is declared.

The *Te deum* is used antiphonally; Gloria is not sung after it; nor is *Amen*; nor is an antiphon ever used with it. See *General Rubrics* III, 487.

The *Benedictus*, *General Rubrics* III, 487, the Canticle of Laudes, enters Matins at the time of the combination of the liturgical elements of both Hours into the present Order of Matins. It usually is sung to Gregorian Tones, with appropriate season antiphon. It is proper for ferial, that is, daily, use, and on Sundays in Advent and from Septuagesima to Palm Sunday. The *Benedictus* gets its name from the first word of the Canticle in the Latin. It is to be distinguished from the *Benedictus qui venit*, which follows the *Sanctus* in the Communion Office.

The *Benedicite omnia opera*, named from the first words of the Canticle in the Latin, is the Song of the Three Children in the Fiery Furnace. This Canticle is particularly rich in praise, and is appointed for festivals when the *Te deum* is not used and during the Eastertide. See *General Rubrics* III, 487. Note the insertion of the Trinitarian ascription which makes the use of the *Gloria* superfluous. It is generally sung to one of the Gregorian Tones with festival intonation and mediation.

The *Dignus est Agnus*, so named from the Latin, is composed of a number of passages taken from different chapters of the Revelation of St. John. It is one of the later Canticles, and is especially noteworthy for its dominant note of most lofty adoration because of the triumph of the Lamb of God. It should be used during the Easter Season and the Ascensiontide. *Gen. Rub.* III, 487.

The *Beatiuitates*, an Evangelical Canticle, is proper during the Trinity Season and for ferial use: *Gen. Rub.* III, 487. For appointment of other Canticles for Matins, see *Gen. Rub.* III, 487.

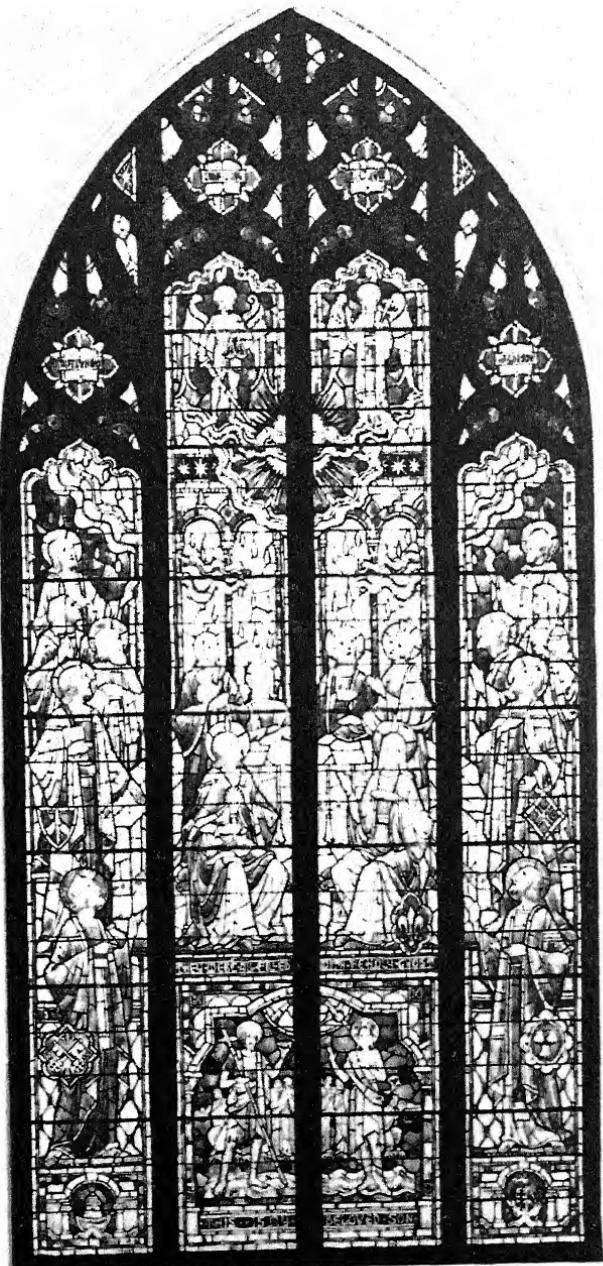
**The Canticle ended, the minister, with hands folded before him and facing the altar, then begins the Kyrie, saying, *Lord, have mercy upon us*; the congregation then sings or says the entire Kyrie.<sup>22</sup>**

<sup>22</sup> The Kyrie—see above under *The Service*, p. 214.

The Kyrie, the Lord's Prayer, and the Collects following are known as The Prayer, *Oratio*.

The Kyrie is introduced by the minister saying, *Lord, have mercy upon us*; and is then sung in its entirety by the congregation, that is, without break between the preces.

Instead of The Prayer, the Litany (page 236), the Suffrages



The liturgical west window of Saint John's Church, Allentown, Pennsylvania

(page 242), or the Morning Suffrages (244) may be said; see *General Rubrics* III, 487. When one of these prayer-forms is used, it follows the Canticle immediately and displaces the remainder of the Order.

The Bidding Prayer (249) may also be used in the same manner on any Wednesday or Friday in Lent; see rubric page 249. After the Lord's Prayer in the Bidding Prayer the Benedicamus is said immediately and then the Benediction is imparted.

**Then all unite in praying the Lord's Prayer.<sup>23</sup>**

<sup>23</sup> Originally the Lord's Prayer was said only by the minister, and the congregation joined in the fifth and seventh petitions. Later it was intoned, that is, sung in monotone with occasional cadence. Then, only the first words, *Our Father*, were said audibly, the remainder being said in secret until the petition *And lead us not into temptation*, to which the people responded, *But deliver us from evil*. This last use was at first continued in the Church Orders; then the entire Prayer was restored to the minister and congregation.

It is proper to intone it, but it is not desirable. Any setting for it on the order of a chant or in the form of a solo or anthem is to be rigorously discouraged. Nor should the organ be played while it is prayed; that is decidedly out of place and distracting; one needs devoutest concentration when one prays this Prayer.

**Then the minister, turning to the congregation, opens his hands before him as in blessing, and says, *The Lord be with you*; the congregation responds, *And with thy spirit.*<sup>24</sup>**

<sup>24</sup> For the Salutation see above, under The Service, p. 215. This is the mutual invocation of blessing preparatory to the uplift of the hearts in the succeeding prayers.

**The minister then says, *Let us pray*. Then, turning to the altar, with hands folded before him, the minister first prays the Collect for the Day.<sup>25</sup>**

<sup>25</sup> *General Rubrics* I, 484; III, 487; see also above, under The Service, page 215.

**He then may pray other Collects,<sup>26</sup>**

<sup>26</sup> Other Collects, CSBk, 207ff. On Collect Terminations see *General Rubrics* I, 484.

and after them use last the Collect for Grace, first saying the Vespicle, facing the altar the while, *Let my mouth be filled with Thy praise*; to this the congregation responds, *And with Thy honor all the day*. He then prays the Collect for Grace.<sup>27</sup>

<sup>27</sup> This is the *invariable* Collect for the conclusion of the prayers. Its Latin original has been in the Church's use for many centuries. See *The Collect for the Day*, p. 251.

**Then with folded hands before him, he turns to the congregation and says, *Bless we the Lord; the congregation responds, Thanks be to God.*<sup>28</sup>**

<sup>28</sup> Anciently this, the Benedicamus, closed the Hour. It is the liturgical conclusion when one other than a minister is the officiant.

**The minister then raises his right hand in blessing.<sup>29</sup>**

<sup>29</sup> A distinction in gesture has been made from early days between the Old Testament Benediction and the New Testament Benediction, the right hand only being raised when the latter is pronounced.

The right hand is uplifted to a level with the eyes; the thumb, first and second fingers are kept extended; the third and fourth fingers are drawn into the palm of the hand. At the words *Our Lord Jesus Christ*, the Sign of the Cross may be made over the congregation. The left hand is held flat against the breast.

**and imparts the Benediction, saying, *The Grace of Our Lord Jesus Christ, and the Love of God, and the Communion of the Holy Ghost, be with you all; the congregation responds Amen.*<sup>30</sup>**

<sup>30</sup> The Benediction was said only after Compline, the last of the Day's Hours. It has been added to Matins and Vespers since the Reformation period. 2 Co. 13:14.

**Then the minister turns to the altar for private devotions.<sup>31</sup>**

<sup>31</sup> The officiant should say the Gloria and a brief Thanksgiving.

**The congregation bows in silent prayer.<sup>32</sup>**

<sup>32</sup> General Rubrics I, 484.

**A Hymn may be sung after the Benediction, during which the minister retires to the sacristy. The congregation stands for the hymn.<sup>33</sup>**

<sup>33</sup> On festival days and Lord's Days a recessional hymn is proper. At other times the hymn is sung with the choir and congregation standing. When the hymn is ended, after a moment's devotion, the choir retires quietly and orderly; the congregation departs in a like manner. See also above, p. 231; p. 247.

# VI

## Vespers

VESPERS is the Order for the close of the day. It is an office of praise, thanksgiving, prayer, and consecration. This Order is composed of the pre-reformation Orders for Vespers and Compline. See the introductory portion of the chapter on Matins, page 261.

### The minister, properly vested.<sup>1</sup>

<sup>1</sup> The minister vests as he does for all acts of Divine Worship conducted in the sanctuary:—the robe and the proper stole, or the cassock, cincture, surplice and proper stole.

For prayers at vesting, see *Oremus*, page 131.

### *Vesper Devotion in the Sacristy*

¶ *First say:* In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

¶ *Then say the Versicle:* He that dwelleth in the secret place of the Most High, shall abide under the shadow of the Almighty.

¶ *The Prayer—As at Matins:* see above, page 265, and *Oremus*, page 127.

For Evening Prayers, see *Oremus*, page 127.

### enters the chancel<sup>2</sup>

<sup>2</sup> As he goes to the altar, let him say: *I will go unto thy house, and adore thee in thy sanctuary, and confess thy name.*

### during the Hymn,<sup>3</sup>

<sup>3</sup> *General Rubrics I*, 484; *IV*, 487.

An Hymn of Invocation of the Holy Ghost, or one of the Day or Season may be used, or any other suitable Hymn. By suitable is meant such as fall under the rubrics of "Prayer, Praise, and Thanksgiving"; "Communion with Christ"; "Opening of Service"; "Evening."

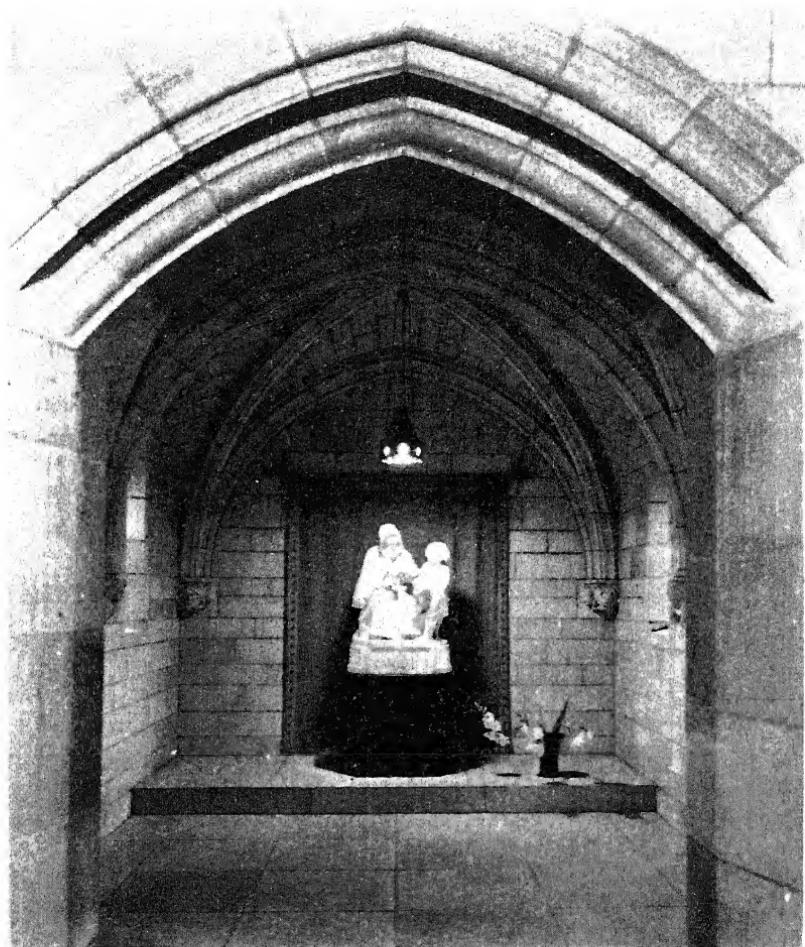
The congregation shall stand during the singing of the Hymn.

When the Order is used on festivals or on Lord's Days a processional hymn is proper; but the choir must be vested. The minister will then conduct the devotions of the choir before the entrance into the church.

For prayers for use of the choir, see *Oremus*, page 132.

### ascends the altar steps going to the altar for his devotions.<sup>4</sup>

<sup>4</sup> See *Oremus*, page 136.



The Children's Shrine. Saint John's Church, Allentown, Pennsylvania

**The congregation shall rise and remain standing during the Hymn.<sup>5</sup>**

<sup>5</sup> The congregation should rise at the beginning of the hymn, and not wait to rise until the choir has begun to enter. They are not showing "respect" to the choir; but they are entering upon Divine Worship, and the beginning of the Hymn is the beginning of that liturgically.

**The Hymn ended, the minister facing the altar<sup>6</sup>**

<sup>6</sup> See under *Matins*, page 266.

**with hands folded before him, begins the Versicles, saying,<sup>7</sup>**

<sup>7</sup> See under *Matins*, page 266.

**O Lord, open Thou my lips;<sup>8</sup>**

<sup>8</sup> In the ancient Order this versicle is not said at Vespers, which began with the versicle, *Make haste . . .*

**the congregation responds, And my mouth shall show forth Thy praise.** He continues, *Make haste, O God, to deliver me;* the congregation responds, *Make haste to help me, O Lord.* He then says, *Glory be to the Father, and to the Son, and to the Holy Ghost;* the congregation responds, *As it was in the beginning, is now, and ever shall be, world without end. Amen. Hallelujah.<sup>9</sup>*

<sup>9</sup> See under *Matins*, page 266.

**Then turning to the congregation, one or more Psalms<sup>10</sup>**

<sup>10</sup> See under *Matins*, page 270.

The Reformation Orders appoint Psalm 110 to Psalm 150 for this use at Vespers.

**shall be read responsively.<sup>11</sup>**

<sup>11</sup> See under *Matins*, page 270; also *General Rubrics* IV, 487.

**The Gloria Patri<sup>12</sup>**

<sup>12</sup> See above, page 213 and page 271.

**shall be sung or said after each Psalm, the minister turning to the altar for the Gloria in each case, again turning to the people for the reading of the (next) Psalm.**

**The Psalm ended, the minister goes to the lectern to read the Lesson.<sup>13</sup>**

<sup>13</sup> See under *Matins*, page 271; also *General Rubrics* IV, 487.

**He announces the Lesson, saying,<sup>14</sup>**

<sup>14</sup> *General Rubrics* IV, 487.

**The First Lesson is written in the . . . chapter of . . . , beginning at the . . . verse.** He then reads the Lesson. When it is ended he says, *Here endeth the First Lesson.* Then still standing at the lec-

tern, without facing the altar, but with slightly bowed head, he shall say, *O Lord, have mercy upon us*; the congregation responds, *Thanks be to God.*<sup>15</sup>

<sup>15</sup> See under *Matins*, page 272.

He then announces and reads the Second Lesson and the Gospel in like manner, closing the Second Lesson with the appointed ending and the Respond, but saying after the Last Lesson only, *Here endeth the Gospel Lesson.*<sup>16</sup>

<sup>16</sup> There is no *Respond* after the Last Lesson when two or three Lessons are read.

**After the Last Lesson, the minister goes to a stall and a Responsory**<sup>17</sup>

<sup>17</sup> See under *Matins*, page 272, also *General Rubrics* IV, 488. For Proper Responsories, see *CSBk*, page 191ff.

**or Hymn**<sup>18</sup>

<sup>18</sup> Note the permissive use of the Hymn here. As it precedes the Sermon, it may be chosen to harmonize with it, or it may be one of the day or season, or a general hymn of Praise, Prayer, or Communion with Christ. On the hymnody in general see under *Matins*, page 269.

**is sung.**<sup>19</sup>

<sup>19</sup> If an Hymn is used instead of the Responsory, or even in addition to the Responsory, the minister may go into the sacristy during the Hymn for his devotions preparatory to the Sermon.

**Then the minister goes to the pulpit and a brief Sermon follows.**<sup>20</sup>

<sup>20</sup> See under *Matins*, page 274; also *Gen. Rub.* IV, 486.

**The Sermon ended, the minister takes the offering plates from the sanctuary bracket and distributes them to the deacons or ushers who have presented themselves at the entrance to the chancel.**<sup>21</sup>

<sup>21</sup> An organ number may be played during the reception of the offering.

**The deacons or ushers then receive the offering**<sup>22</sup>

<sup>22</sup> The minister may retire to a stall, or remain at and facing the altar during the reception of the offering.

**and return immediately to present them to the minister, who receives the offering plates in the alms basin, and turning carries them to the altar where, after offering them with a Prayer of Blessing,**<sup>23</sup>

<sup>23</sup> The congregation rises at the Presentation of the Gifts, and is seated after they have been deposited on the sanctuary bracket. The

minister offers the gifts by elevating them before the Cross. For a Prayer of Blessing, see above, page 227. This prayer may be said audibly or in secret: the latter use is preferable.



The Children's Church. Christ Church, Baltimore, Maryland

**he deposits them on the sanctuary bracket.<sup>24</sup>**

<sup>24</sup> See above under *The Service*, page 228.

**An "offertory" anthem may then be sung.<sup>25</sup>**

"An anthem is permissible after the gifts have been received and deposited; but the choice of anthems should be studied carefully, so that this choir number harmonizes with the Office, or with the day or season, or with the *time* of the day. While it is a "choir number," let it be remembered, that it is an act of Divine Worship, and not an exhibition of the choir's proficiency.

**after which the Hymn shall be sung.<sup>26</sup>**

<sup>26</sup> See above under *Matins*, page 272.

The use to be desired at Vespers is to stand for this Hymn; then the minister stands at his stall.

**The Hymn ended, the minister goes to and faces the altar, and with hands folded before him, says the Versicle.<sup>27</sup>**

<sup>27</sup> Versicles, little verses used antiphonally to introduce various elements of The Liturgy and the Offices, and to harmonize with

them or to indicate the spirit of the day or season.

The Versicle, *Let my prayer be set forth before Thee as incense*, . . . (Ps. 141:2) is the common Versicle at Vespers introductory to the Canticle. It is not invariable, that is, that it cannot be displaced by another versicle; one proper to the day or season may be used instead. For such Versicles see CSBk 191ff, 205ff. Rubric page 33; Gen. Rub. IV, 488.

***Let my prayer be set forth before Thee as incense; to which the congregation responds, And the lifting up of my hands as the evening sacrifice. All then sing the Canticle.***<sup>28</sup>

<sup>28</sup> The Vesper Canticles are the *Magnificat*, the *Nunc Dimittis*, and the *Dignus est Agnus*. Gen. Rub. IV, 488.

On the Canticles in general see above under *Matins*, p. 275.

An Antiphon may be used with the Canticle; Gen. Rub. IV, 488; for Antiphons see CSBk 191ff.

If the Canticles for Vespers are used as appointed in the *General Rubrics*, any monotony in use will be prevented and the fine value of the Canticle will be preserved.

The *Magnificat* derives its name from the Latin. It is the Song of Mary, and is found in St. Luke 1. It has been used in Divine Worship since the very earliest days. Anciently the Eastern Church used it regularly for Sunday Matins; the Western Church has used it always at the evening hour. It is sung to the Gregorian Tones; but long current custom has associated it more with the *Tonus Peregrinus*, the Pilgrim Tone. An Antiphon is used with it. The *Magnificat* is the festival Canticle; and is also proper on Lord's Days; see Gen. Rub. IV, 488.

The *Nunc dimittis* derives its name from the Latin. It is the Song of Simeon at the Presentation of Our Lord in the Temple. It is found in St. Luke 2. Its use in the Church is known since the time of the "Apostolic Constitutions." It is the Compline Canticle. It is sung to the Gregorian Tones and also to the Parisian Tones.

The *Nunc dimittis* is proper for general use, best during the prolonged or more quiet seasons,—Trinity, Advent, Lent. Gen. Rub. IV, 488.

For the *Dignus est Agnus* see above under *Matins*, p. 276. This Canticle may be used at Vespers during the Easter Season and the Ascensiontide. It may be used interchangeably with the *Nunc dimittis* during the Trinity Season. *General Rubrics* IV, 488.

**The Canticle ended, the minister with hands folded before him and facing the altar, then says, *Lord, have mercy upon us*; the congregation then sings or says the entire Kyrie.**<sup>29</sup>

<sup>28</sup> See above under *The Service*, p. 214; and under *Matins*, p. 276, *General Rubrics* IV, 488.

**Then all unite in praying the Lord's Prayer.**<sup>30</sup>

<sup>29</sup> See above under *Matins*, p. 278.

**Then the minister turning to the congregation, opens his hands before him as in blessing as he says, *The Lord be with you; the congregation responds, And with thy spirit.***<sup>31</sup>

<sup>31</sup> See above under *The Service*, p. 215; and under *Matins*, p. 278.

**The minister then says, *Let us pray.* Then turning to the altar, with hands folded before him, the minister first prays the Collect for the Day;**<sup>32</sup>

<sup>32</sup> *Gen. Rub. I*, 484; IV, 488; also see above under *The Service*, pp. 215 and 278.

**the congregation responds *Amen* to this and all other Collects.**

**He then may use other Collects;**<sup>33</sup>

<sup>33</sup> Other Collects, CSBk, 207ff. On Collect Terminations see *General Rubrics I*, 484. For the sake of orderliness the Collects to be used in the Office should be marked *before* the hour of service; then, when they are to be prayed, there will be no necessity to leaf through the book to hunt them.

**but he shall always use the Collect for Peace as the last Collect, saying first the Versicle, *The Lord will give strength unto His people; to this the people answer, The Lord will bless His people with peace. Then he prays the Collect for Peace.***<sup>34</sup>

<sup>34</sup> The invariable Collect with which the prayers are concluded at Vespers. Its Latin original has been in the Church's use for centuries. See *The Collect for the Day*, page 256. The Versicle is Ps. 29:11.

**Then with hands folded before him, he turns to the congregation and says, *Bless we the Lord;* the congregation responds, *Thanks be to God.***<sup>35</sup>

<sup>35</sup> This marked the close of the Vesper Hour; in this and other Hours it always was preceded by the Salutation and Response.

**The minister then raises his right hand in blessing**<sup>36</sup>

<sup>36</sup> See above under *Matins*, page 279.

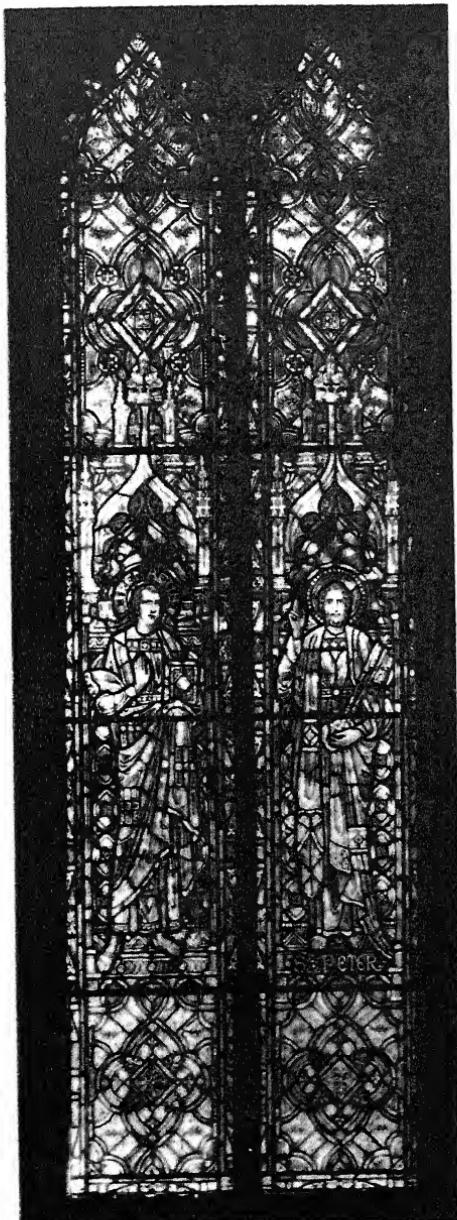
**and imparts the Benediction, saying, *The Grace of Our Lord Jesus Christ, and the Love of God, and the Communion of the Holy Ghost, be with you all.***<sup>37</sup>

<sup>37</sup> See above under *Matins*, page 279.

The minister must be careful to use only the words of the Benediction, and not introduce any other into it.

**The congregation responds *Amen.* Then the minister turns to the altar for his private devotions,**<sup>38</sup>

<sup>38</sup> *Oremus*, 17, 152.



Design for a window

the congregation bows in silent prayer.<sup>39</sup>

<sup>39</sup> *General Rubrics I*, 484.

An Hymn may be sung after the Benediction, during which the minister retires to the sacristy. The congregation stands for the Hymn.<sup>40</sup>

<sup>40</sup> A recessional hymn is proper on Lord's Days and on Festivals. When Vespers is used on week-days, as during Lent or Holy Week, a processional or recessional is not proper. The choir then should enter and leave, quietly, during the prelude and postlude.

See above, pages 231; 247.

## VII

### The General Prayers

THE Church appoints a group of General Prayers in the *Common Service Book*, page 236ff, which are proper for various service uses. These prayers are

- The Litany—p. 236ff
- The Suffrages—p. 242ff
- The Morning Suffrages—p. 244ff
- The Evening Suffrages—247ff
- The Bidding Prayer—p. 249ff
- Three General Prayers—p. 253ff

Rubrics directing the proper use of these various prayers will be found in *General Rubrics* II, 485; III, 487; IV, 488; other rubrics will be found in connection with the prayers themselves.

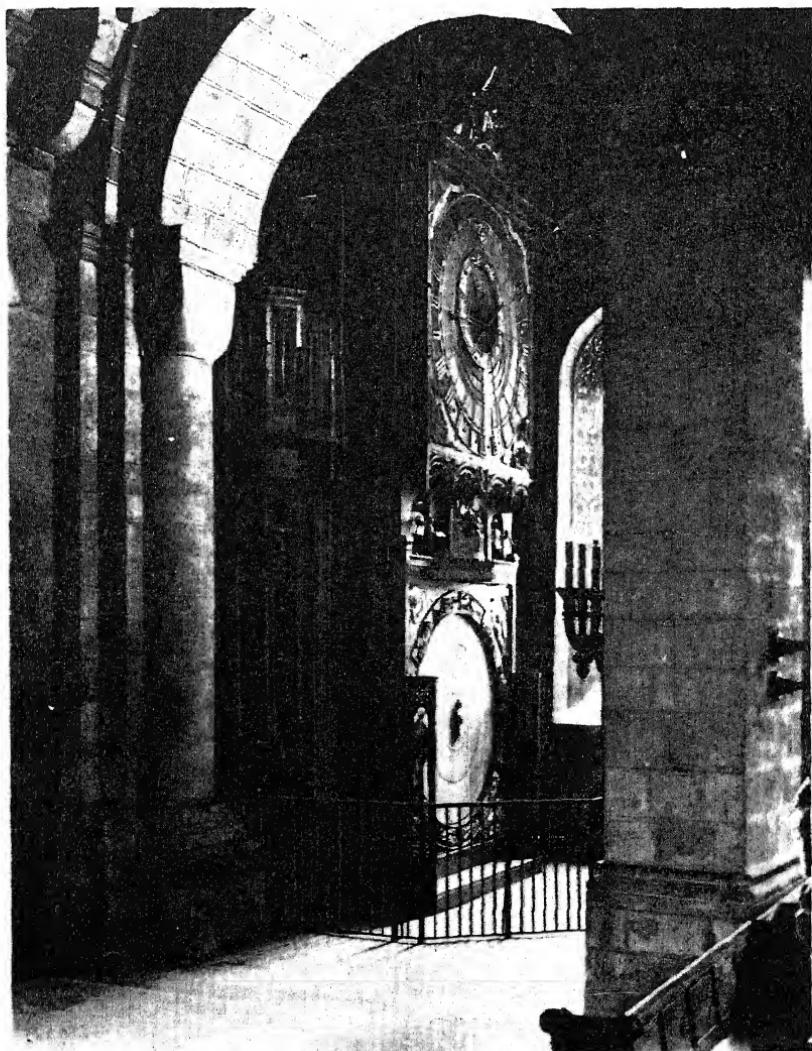
All of these prayer-forms are historic. One of them represents the most ancient form of responsive prayer known. Another represents the earliest form of intercessory and deprecatory prayer. Others have been constructed from group petitions of very old Offices. The three General Prayers are examples of the longer prayers of the Church Orders of the Reformation period.

Here one realizes the elasticity of the prayer-form appointed in the *CSBk*. There are so many possibilities here for service and private uses that monotony and sameness cannot arise. Then too, there is a profound dignity and spiritual beauty in the old forms the equal of which is hard to find.

The responsive character of most of them makes them especially fruitful in public and congregational use. Active participation on the part of the people fastens attention and awakens spiritual reactions which mere listening to a prayer does not always accomplish, spiritually disposed and intent as people may be.

#### *The Litany*

The Litany<sup>1</sup> may be used at The Service on Sundays, except on Festivals or when there is a Communion.<sup>2</sup>



The perpetual calendar and clock in Lund Cathedral, Lund, Sweden

It may be used at Matins and Vespers on any day except Festivals.<sup>3</sup>

It may be used on days of Humiliation and Prayer.<sup>4</sup>

It may be used as a Penitential Office and at specially appointed times.<sup>5</sup>

<sup>3</sup> The Litany derives its name from the Greek word *lite*, meaning prayer or supplication. Originally this name was used very broadly for all responsive prayers, either supplicatory or intercessory. Thus the Kyrie of the Communion Office was and still is known as the Lessor or Minor Litany.

Prayers which were used in connection with processions to which the faithful responded were spoken of as litanies; and in time the processions became known by that name.

Mamertus, Bishop of Vienna about 475, is supposed to have originated the use of the procession and prayers as a penitential and supplicatory office. The immediate occasion of this was widespread calamity,—pestilence, earthquakes, and famine. The Church at Rome developed the intercessory Litany in connection with its stational processions. This last became in time the *Litania Major*.

Many litanies followed for use in public services and in private devotions. The Middle Ages were especially fruitful in producing them. Probably the best known of all were the Litany of All Saints; that of the Holy Name of Jesus; and the socalled Laurentian.

It was the Litany of All Saints which Luther purified and reconstructed, and which after sixteenth century use and after passing through many of the Church Orders has come to us in The Litany of the *Common Service Book*. Luther reformed this prayer about 1529. He spoke of it as “the best prayer on earth next to the Lord’s Prayer.” See *Luther’s Works*, Eng. Ed., vol. vi, p. 241ff.

Note the structure of the Litany: It opens with the Kyrie; bases all its petitions and intercessions on the mediation of Our Lord and His work; enters into detailed deprecations, supplications, and intercessions for all sorts and conditions of men; and climaxes in the *Agnus Dei*. Then follow the Lord’s Prayer and the special Litany Collects. Its structure is in complete harmony with St. Paul’s admonition to St. Timothy—1 Timothy 2:1, 2.

<sup>4</sup> When the Litany is used at The Service, it displaces the General Prayer (Rubric, p. 236).

The announcement of its use should be made at the proper place, so that when the time for its use has come there will be no disruption either by announcement or by a hurried hunting of the place in the service book.

The minister and congregation kneel.

The minister begins by saying the first of the petitions, the congregation responding as indicated with the sentences marked with the respond character, R.

All unite in praying the Lord’s Prayer.

Then the minister recites the versicle which precedes the Collect he intends using; the congregation responds with the second half of the versicle. The minister then prays the Collect to which the congregation adds the *Amen*.

A selection of the Collects is made, usually three, the last being the Collect for Peace, No. 6.

The versicle appointed is used with each Collect.

The Collect for Peace concluded, all rise. An hymn is then sung and the minister going to the altar imparts the Benediction.

<sup>3</sup> When the Litany is used at Matins and Vespers, it follows immediately after the Canticle, and displaces the remainder of the Office except the *Benedicamus* and the Benediction which follow the conclusion of the Litany.

It is said, all kneeling, and as noted above in 2, but with this addition: Immediately after the Lord's Prayer, the minister prays the Collect for the Day, using the complete Termination—*Gen. Rub.* I, 484. During the week following a Lord's Day or Festival, the proper Collect of such Lord's Day or Festival is used until the Vespers of the succeeding Sunday,—*Gen. Rub.* III, 487f.

Other Collects as appointed in the Litany may then be prayed. After the last Collect all rise, and the minister going to the altar turns to the congregation and says, *Bless we the Lord*; the congregation responds, *Thanks be to God*. The minister then imparts the Benediction to which the congregation responds *Amen*.

<sup>4</sup> The Litany should be used as The Prayer at any service on a Day of Humiliation or Prayer, whether at The Service, or at Matins or at Vespers.

<sup>5</sup> Provision is made for the use of the Litany as a special Penitential Office; see *Rubrics*, page 236.

Occasions arise when such a use is preeminently fitting, when another Office would not be as expressive of the depth of feeling. In addition to these, an afternoon hour during the Adventide or Lententide may be given to a Litany Service.

Whenever used as a special Office, the order will be as follows:—The minister standing before the altar and facing the congregation says, *In the Name . . .*; the congregation responds *Amen*. Then one or more of the Psalms shall be read responsively, each Psalm concluding with the *Gloria Patri*. The minister does not face the altar at the reading of the Psalm, but toward the people; he does face the altar at the *Gloria*. Then the minister goes to the lectern and reads a brief Lesson, after which he says *O Lord, have mercy upon us*; the congregation, *Thanks be to God*. An Hymn may follow; after which only if the occasion demand, a brief Address may be made. Then the minister goes to the litany desk or to the lowest of the altar steps, and kneels; the congregation also kneels, and the Litany is said as noted above under 2, but with the addition: Immediately after the Lord's Prayer, the minister prays the Collect for the Day using the complete Termination (see above under 3). On a Day of

National Humiliation or other special occasion, it is not improper to add specific intercessions at this place also. Then a selection of the Litany Collects follows. After the last Collect the minister rises, goes to the altar, faces the still kneeling congregation, and imparts the Benediction. He immediately faces and kneels before the altar for his own private devotions, then rises and retires quietly to the sacristy.

### *The Suffrages*

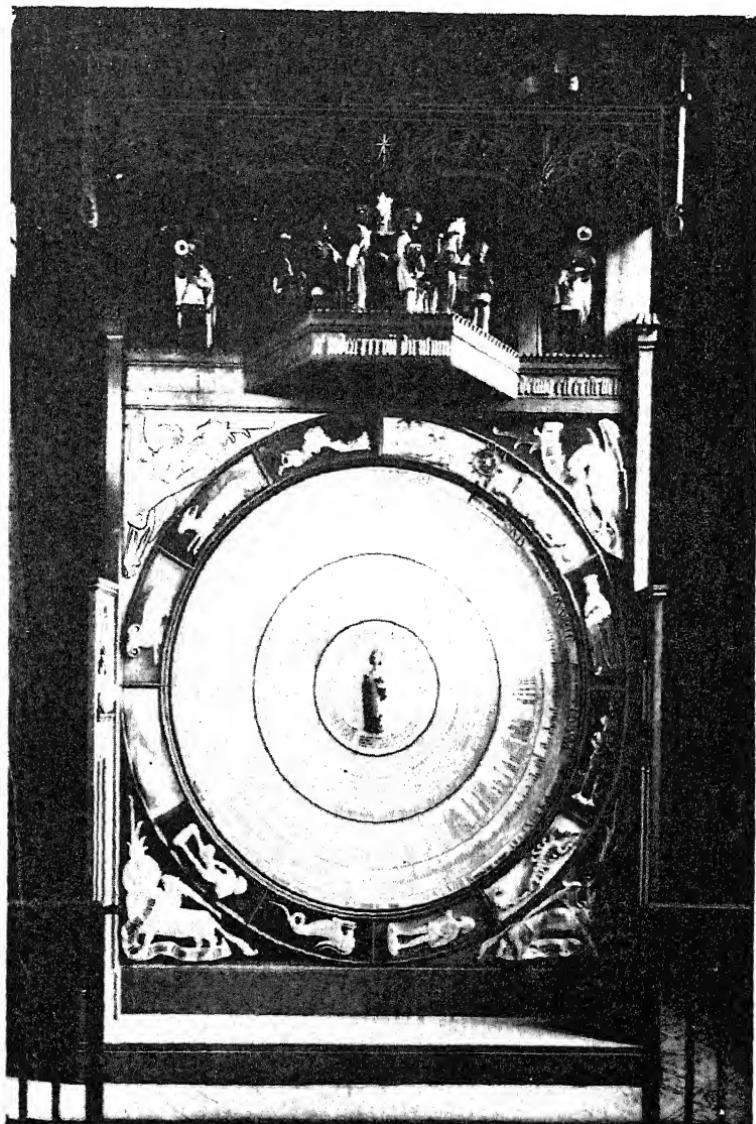
The General Suffrages, the Morning Suffrages, and the Evening Suffrages represent a type of responsive prayer quite different from the Litany and the Bidding Prayer. These are of a more general character and for a more general use as contrasted with the deeply penitential and solemn character of the Litany and the more specifically general intercessory character of the Bidding Prayer.

Probably this is accounted for by the fact, that this group of prayers comes to us from cloistered life, while the other two have grown out of the more general life of the Church.

The name, suffrages, is derived from the Latin *suffragium*, meaning assent. Most of the Canonical Hours had more or less brief forms of precative prayers, responsive in character, at certain places in their course: hence the name *preces*, supplications. These were typical of the respective Hours and harmonized with the progress of the prayer-life of the day in the ordering of the Hours to the day's round. Some of these Hours were sung in the open church when the laity could be, and some of them usually were, present. Others were sung in the cloister chapel far from the cry of the world and when the busy world could not stop or waken to sing and pray.

The General Suffrages represent the former of these groups; they are composite prayers of Laudes and Vespers. The Morning and the Evening Suffrages represent the latter group. The Morning Suffrages are the preces of Prime; the Evening Suffrages come to us from Compline.

The General Suffrages may be used at Matins and Vespers in the same manner as the Litany; see CSBk, p. 236 and p. 242. Here again the variety in form is to be noted, while commonness of use makes the form living. The responsive Psalm (one proper at Matins, another proper at Vespers) serves to emphasize the per-



The face of the perpetual calendar; above it the Procession of the Wise Men. The great bell of the cathedral strikes the hour, when this ends a tiny organ within the clock plays an ancient plain song Christmas sequence, during which the procession of the wise men moves around the small platform

sonal in this prayer to a marked degree, notwithstanding the fact that the intercessions are general.

### *The Morning and the Evening Suffrages*

The Morning and the Evening Suffrages are first of all specifically service uses; see *CSBk*, p. 244 and p. 247 for rubrical directions. A judicious use of the Evening Suffrages, say now and then through a longer general season in the Church Year, at Vespers where they immediately follow the Canticle displacing the Prayer, gives variety to the Office and proves that the so-called "Closing part" of the Vesper Order is both rich and soul-satisfying and not "heavy, monotonous, and lengthy."

Then these little forms are peculiarly well fitted to be used at brief prayer services. Each of them may be used as a prayer office in itself; the rubrics give specific directions, *CSBk*, p. 244 and p. 247. Such a use lends itself excellently to the need of the mid-week service or to a Friday afternoon period of quiet meditation and prayer.

A third use is specifically private. These little forms are rich in value as forms of prayer for family use,—the Prayer of the Household. Their brevity and at the same time their completeness and catholicity in spiritual and prayer objective make them ideal for this purpose.

### *The Bidding Prayer*

By ancient usage this Prayer was especially appointed for Good Friday.

It may also be used on Wednesdays and Fridays in Lent.

The Bidding Prayer also called the Diaconic Prayer is very ancient in form and use. A form of it is found in the Liturgy of the "Apostolic Constitutions." It derives its name from the "bid" or invitation of the deacon to the people to pray in which the object to be prayed for is mentioned. Thereupon follows a collect embracing this object in its petition; and to this the congregation responds. *Amen.*

This form of prayer is quite prevalent in the Eastern Liturgies and from there came over into the use of the Western Church. The most outstanding example of this prayer is found in the so-

called Good Friday Prayers of the Roman Liturgy. Very interesting forms of it are to be found in the Gallican family of sacramentaries, here many of the individual collects are preceded by their own bids.

Various *Kirchen Ordnungen* adopted and adapted this prayer to general service use, one in particular using it as a form of general prayer for all sorts and conditions of men.

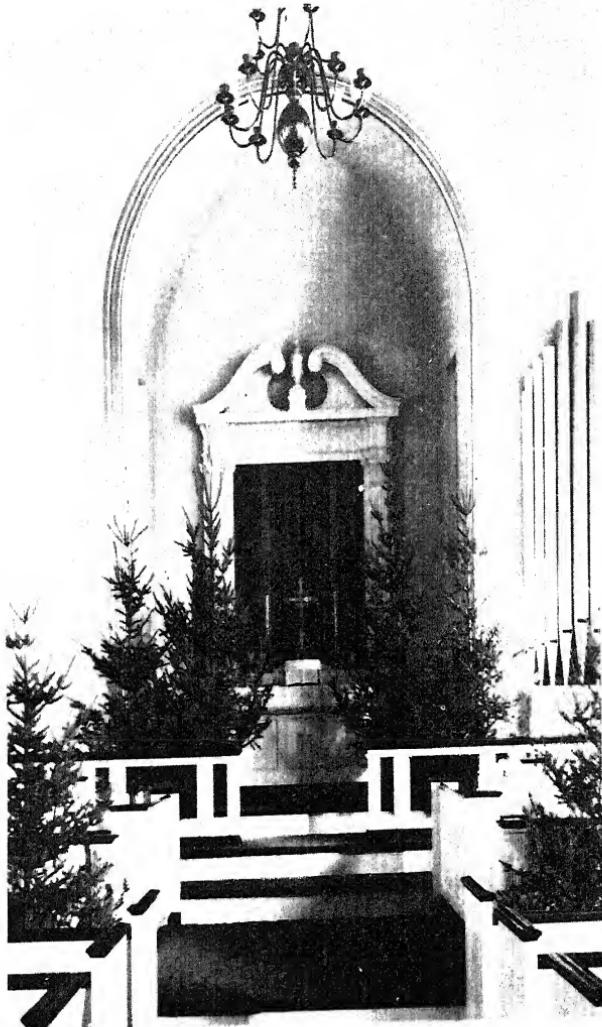
Its present form in the *CSBk* is historic and, according to the rubrical statement, preserves the distinctive use of the Western Church.

It is used in the same ways as the Litany, and is proper at any service. At The Service it would displace the General Prayer; at Matins it would displace the Prayer, likewise at Vespers; and at both of these Hours it would be followed by the Benedicamus and Benediction.

### *The Three General Prayers*

These three prayers are the youngest in the general group. Their appointment here is to provide a prayer of general character which may be used instead of the General Prayer of The Service. However the rubric does not permit the use of one of these at a Communion, although the third is especially well adapted for use at such a time. These prayers come from the Reformation period; the second is an enlargement of a prayer from Anglican sources; the third comes direct from one of the most interesting of the sixteenth century Church Orders, Bishop Hermann's Reformation of Cologne.

It is well when one of these prayers is substituted for the General Prayer in The Service that announcement be made at a proper time in order that the people may have the benefit of following it in their own service books.



Saint Paul's Church, Millersville, Pennsylvania

## VIII

### On the Use of the Church and Chancel for Special Occasions

SUCH occasions are: Festival celebrations, *e.g.*, Christmas, Easter, a Mission Festival, Children's Day; Dedication; Weddings, Funerals.

The first rule is to inculcate, remember, and insist upon reverence for the holy place. The church is dedicated to the service of God. It is consecrated for the holiest uses in life, worship, and communion with God. It is separated from all worldly purposes and uses. It is not a meeting house, lecture or concert hall. It is not an "auditorium" or place for entertainment. All actions therein are, must be, within the specific field of worship. It is God's House. Reverence for it and in it must be the spirit of the worshiper, for that is what each one of us is when we enter therein.

If this is true of the church as such, it is true of the sanctuary, the place of the Sacrament, the altar in particular. Divided after the manner of the revealed plan of the ancient tabernacle into "holy place" and "holiest of holies," but with the veil removed and access free to whosoever cometh in the spirit of devout faith, the shrine of love and peace with God, of acceptance and grace, is *the* place of sacred action.

These thoughts must dominate, through the associations of hallowed use, and produce a constant attitude of reverence. Whether chapel or great church,—"Truly this is none other than the house of God; this is the gate of heaven." And the deportment of all who enter therein for whatever the purpose or service, at whatever time, should accord with this. If there is one thing that will aid in bringing this about, it is by emphasizing the fact that one enters and uses this holy place for *Divine Worship*, and that it should be so used upon every possible occasion, week-day as well as Lord's Day, for corporate worship and for private devotions, for every act and stage in life, which the Church blesses in the Name of her Lord, from the cradle to the grave!

The general care of the church building and the place of worship usually is in the hands of a hired sexton. There are all kinds of ways of cleaning and caring for a church and many kinds of sextons; but since it is our church home and holy because of its use, is it requiring too much that the sexton and the helpers, or any who must work in it from time to time, remember that it is a church, God's House? Why should he or they go about smoking or wearing a hat or whistling or calling back and forth to someone else or joking on Monday or Tuesday simply because he's working or because no service is being conducted? It is as sacred a place on Monday as on Sunday,—when he is alone in it, working in it, as when we are worshiping there!

It is customary to decorate the church and chancel for special occasions, particularly for festivals, at a dedication, at weddings. It is perfectly proper that this should be done. The desire is not merely a laudable one but a real expression of the *inner desire* to beautify the house of God. Since man first approached his God in worship, he has striven to express himself in just this way in his worship in God's house.

But naturally any and every kind of decoration is not harmonious or proper or fitting. A lavish display or over decoration defeats the very purpose desired; the emphasis is then on the display and not on the use to which it is put, the enrichment of the sanctuary and the worship. Many temptations present themselves to those who have such things in charge. They seem to think that the chancel and sanctuary are there only to be used for whatever scheme of decoration they can devise; the altar very useful as a kind of elevated structure for a massed display; the font a very handy stand! This is particularly true at weddings, especially where the "order" for decorating has been placed with a commercial florist and the entire matter is usually a business arrangement for a more or less lavish display with comparatively little thought for the place, and most of the thought on the "prettiness" or the effect.

The pastor, first of all, must insist on the observance of fair and proper limits. If others do not think of it, he certainly must remember that the altar is not to be covered with plants or flowers; that nothing is to be placed on the mensa; that it is not

to be hidden, or any part of it, in any way. The place here for flowers is on the retabiles in the vases, and then they are not to be crowded. He, too, is to insist that the font be given like respect. It too is the place of a sacrament. Flowers whether cut or potted are not to be put in the basin at any time, nor is it to be hidden from view. The chancel space offers abundant opportunities without using these.

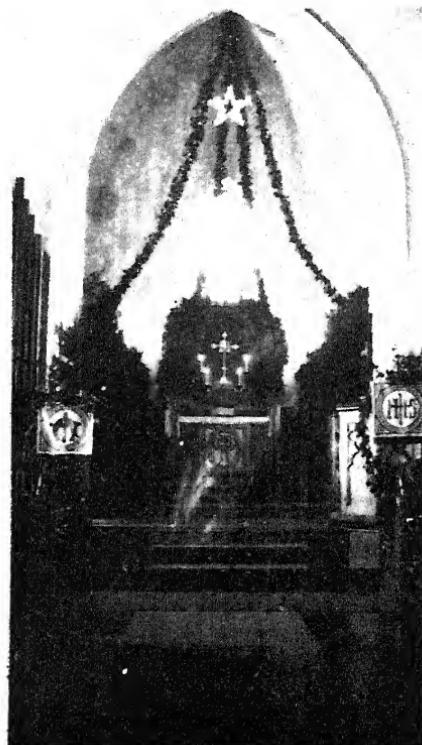
Platforms in the chancel, or in front of the altar, or the use of the altar level itself as a place for entertainments, are entirely out of keeping. This of course does not prevent the little folks entering the chancel for their little speeches or songs at a Christmas or Easter celebration or on Children's day. Happy the church that brings its children to the sanctuary, and teaches them, from childhood, reverence in conduct and respect for the holy place whenever they use it; *but* at the same time teaches them *to*, while teaching them *how*, to use it.

Funerals in church all too frequently mean a hurried arrangement of the flowers, and also bring the temptation to display and spread the "tributes" as much as possible. The pastor certainly cannot be here to control the vagaries of the average undertaker; but he can have a sensible, reverent deacon or two present who can; and they can very quietly but firmly keep the display's arrangement within a proper limit in the chancel and *entirely* out of the sanctuary proper. Then, too, these things should not be rushed in and out, as if everything depended upon speed in getting them here and arranged, and then getting them to the grave and arranged. The church is not contributing to the emotional or sentimental things which the world seems to foster more than anything else at a time like this, but is ministering the testimony of triumphant faith, testifying to the eternal. This ministry is high and holy, as is the place where the testimony is borne.

A general rule for the decoration of the chancel is that all decorations be arranged at all times so that all places in the chancel and sanctuary which the minister must use at worship will be free to access.

*The Use of the Church and Sanctuary at Weddings*

Rehearsals are usually desired previous to a church wedding, and also are usually attended with a superabundance of levity. The Pastor should control this and carry the rehearsal through



Grace Church, Roxborough, Philadelphia

with dignity and expeditiously. Perhaps this will offer an opportunity to add a much needed emphasis on the sacredness of the action and occasion: one that will not be amiss in its influence on any member of the wedding party.

Under no circumstance should people be permitted to gather in the vestibules of the church to throw confetti or rice as the bride and groom leave. One may not be very popular at first on insisting on due respect for sacred places and things, but one is hardly seeking popularity, rather striving for the uplifting of

hearts and lives; and a dignified determination to have God's house used reverently will bring its own reward. The people will come to use it in that way and find happiness in so doing! One can teach reverence as the outgrowth of love, not of compulsion; and love will willingly yield its expression in glad duty.

### *Flowers on the Altar*

The garlanded, flower-decorated altars are as old as religion!—tributes of love and beauty in the holy place,—offerings for the enrichment of God's service and House. If possible the altar vases should be filled with real flowers whenever the sanctuary is used for worship, with the exception of Ash Wednesday, the days of Holy Week, and a Day of Humiliation. Nothing of an artificial character or stale or wilted flowers should be allowed on the altar, or anywhere in the chancel for that matter. The altar flowers should be removed from the vases immediately after the Vespers and sent to the sick, or shut-ins of the congregation.

It is not a difficult matter to procure gifts of flowers for altar use on the Sundays and Festivals of the Year; especially if they are permitted to take the form of gifts in memory of those who have passed to the Life Beyond. This should be entrusted to the care of the Altar Guild, who can prepare a yearly schedule of such gifts, and attend to the placing of the flowers and their disposal after service.

Not all flowers, beautiful as they may be, are good for decorative purposes or seemly for altar use. One should try to have all white flowers at Holy Communion, at Easter, during the Epiphany and on Holy Thursday, *the last only then if there is a Communion*. White would also be proper on Palm Sunday, *for the Confirmation only*. If flowers are used Palm Sunday and Holy Thursday they should be removed immediately after The Service. If there is a Communion Good Friday morning, there should not be any flowers on the altar.

Red flowers are desirable at Christmas, Pentecost, on the Festival of Reformation, on Apostles' and Martyrs' Days.

### *The Altar on Special Occasions*

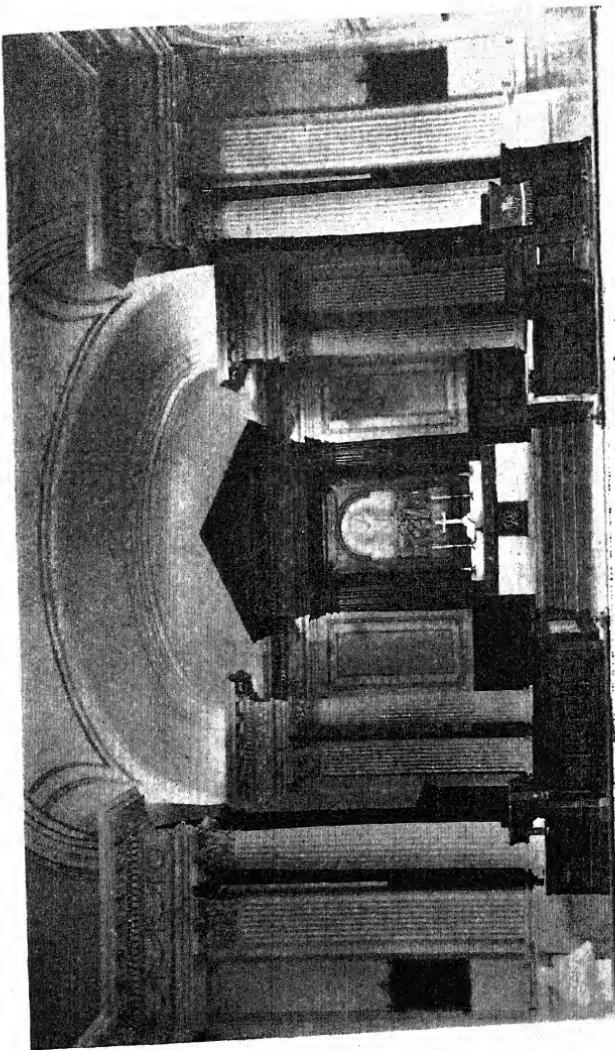
There are two permissible uses, which differ from the Com-

*mon Service Book* rubric governing the paraments, and which are worthy of noting.

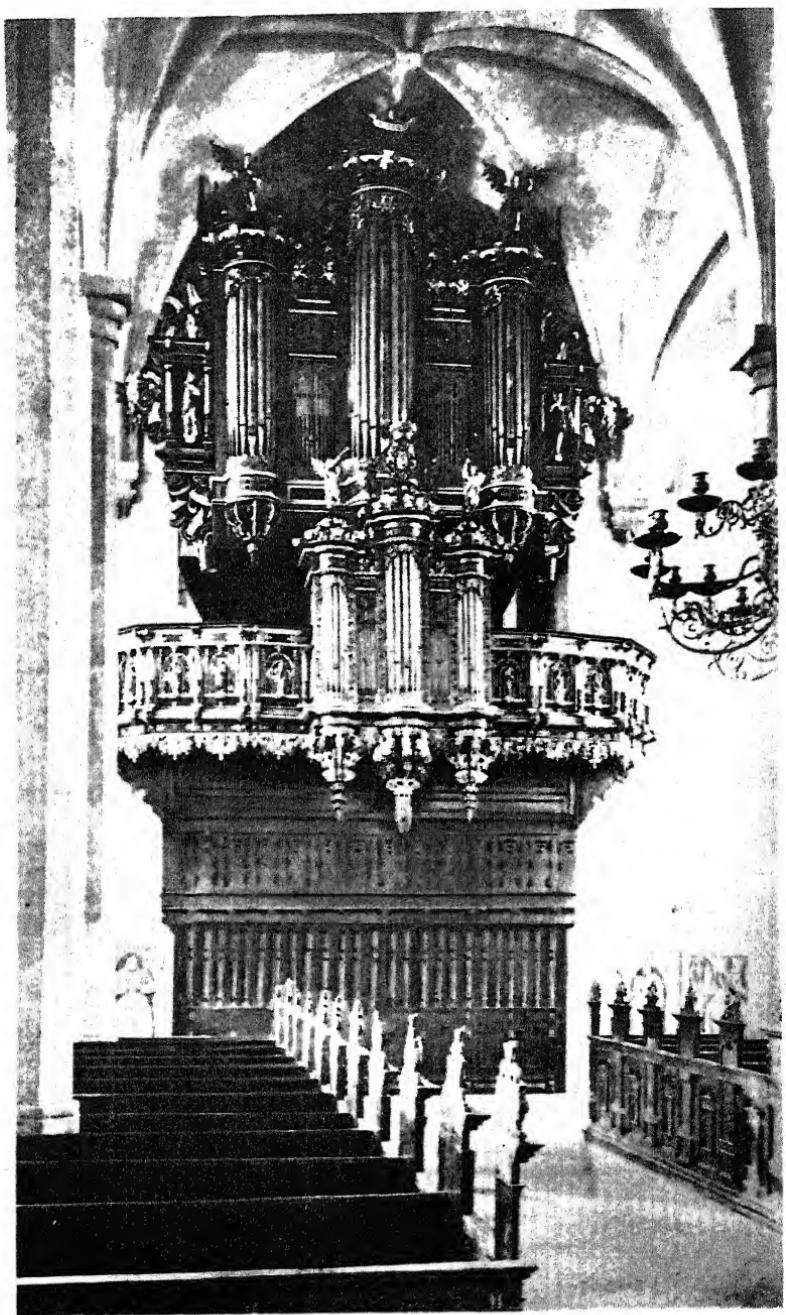
If the Holy Communion is celebrated on Holy Thursday, whether in the day or in the evening, it is proper to dress the altar, pulpit, lectern, with the white paraments. This is a special use of the color, both ancient and symbolic, and proper because Holy Thursday commemorates the day of the Institution of the Holy Supper.

Black paraments are proper during Holy Week, *after* The Service of Palm Sunday, *i.e.*, the altar, etc., would be dressed in black. The black vestments would be placed first for the Palm Sunday Vespers; black would also be used Holy Thursday, if there be no Communion.

It has also been customary from ancient times to remove all not needed articles from the altar, such as missal stand, vases, and to veil the Cross and the bases of the candlesticks after Vespers of Holy Thursday. Black veiling of a coarse mesh is used, usually made in the form of a hood large enough to cover the cross or candlestick and gather *under* the article. Even altar cloths were removed, the altar itself being wholly bare except for the fair linen.



Interior of St. Matthew's, York, Pennsylvania



Seventeenth century organ case and gallery of the church at Kristianstad, Sweden

# IX

## Music in the Services

### INSTRUMENTAL AND CHOIR MUSIC IN THE LITURGY AND CHORAL OFFICES

CHURCH music is a study in itself, of great importance and interest, expressive of the deepest emotions of the spiritual life of many centuries.

Music as we know it today owes much to the Church for the great development it has undergone. Its form of notation is the invention of a son of the Church.

The Church has been a singing Church since it came into being. Inheriting the sacred song from the Temple worship of the Old Covenant, age after age has seen expression and steady enrichment in this sphere of the Church's worship.

The Temple with its chanting and antiphonal choirs taught the Christian congregation not only to sing but how to sing, and gave it the Psalms to use until it began to produce new and distinctive hymns to place beside these.

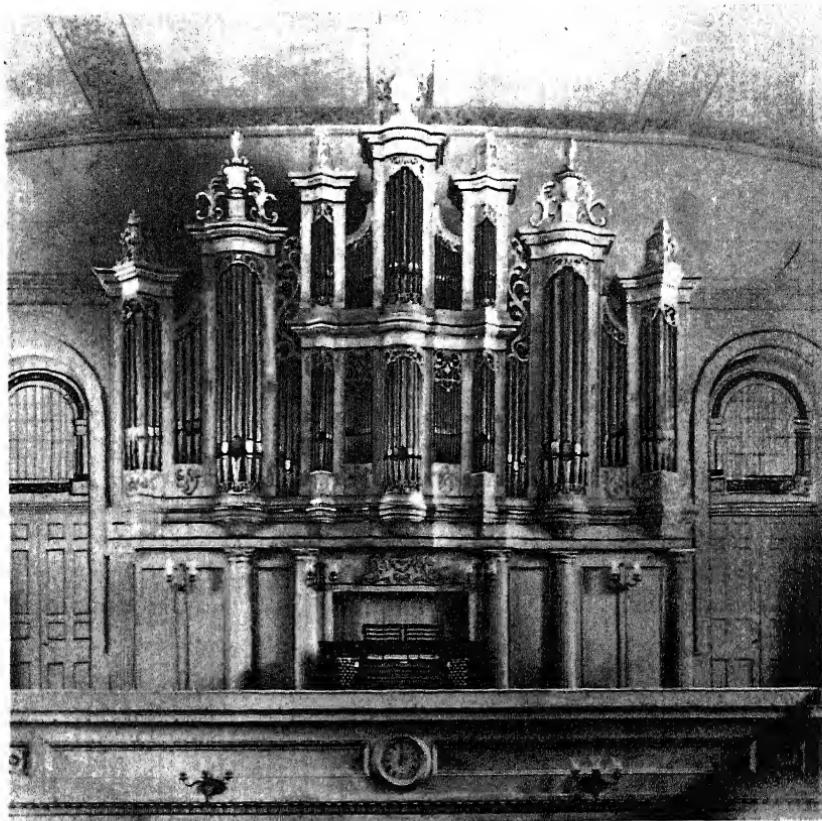
Of course the beginnings were crude and simple, but they expressed the emotion, the desire, the worship.

The great treasury of sacred music, song and instrumental, that is ours today, testifies to the wonderful development this art has undergone; and reveals also how the Church did not hesitate to adapt secular music to her use, at the same time developing a thoroughly ecclesiastical use. Fourth century liturgies speak of the *praecursor, cantores* and *psalmistai!*

As the hymnody of the Church arose, music was adapted to the needs. Two forms appear in the earliest days: chants and melodies. These were from Hebrew and Greek sources. Ambrose, Bishop of Milan, is usually associated with the first definite change in musical style from the more ancient. Whether rightly or wrongly so, his name is attached to the simpler and more melodic chant form, the ancestor of that now in use.

Gregory the Great is the second outstanding name in the

progress of this art's development in the Church's service. He is credited with founding a great *schola cantorum*, school of singers, at Rome, and the so-called Gregorian chants are supposed to have come from this period.



Organ case, Trinity Church, Lancaster, Pennsylvania  
The central portion—that within the rounded pipe bays—is the original case  
installed by David Tannenberg in 1771

Every age since has had its outstanding hymnists and composers, all contributing in the spirit of devout love to the great treasury of sacred melody and song for the worship of God and for use in His Church.

What a far cry from the first organ to the majestic instruments of today! From those crude "melodies" to the mighty oratorios and glorious hymns and anthems which uplift our souls! Small

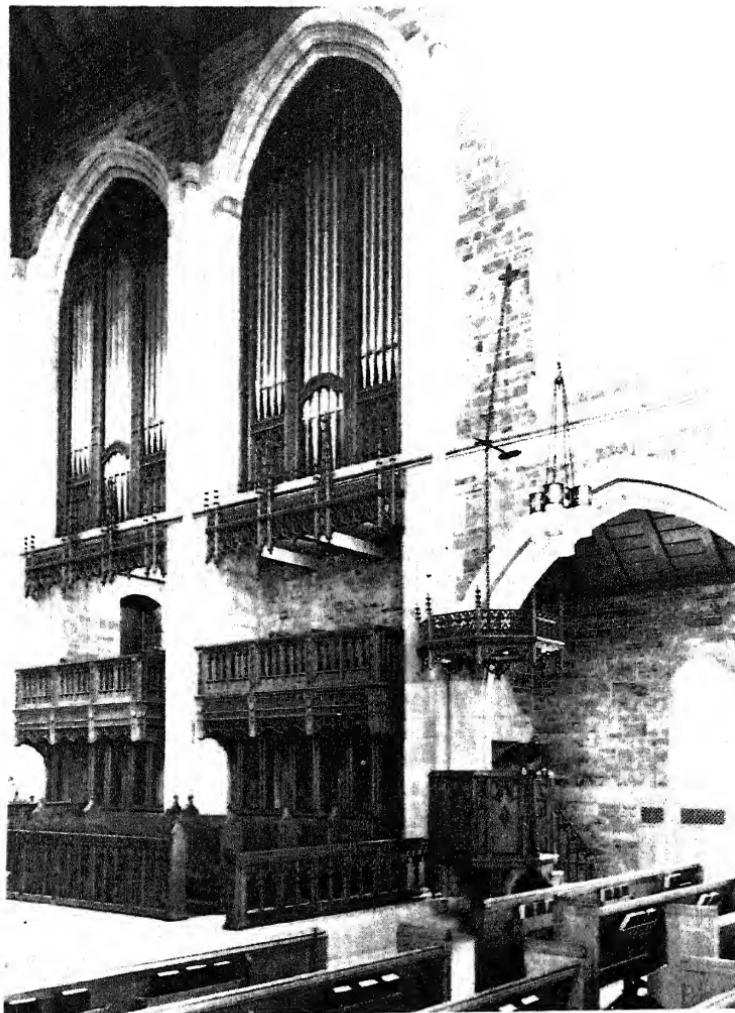
wonder that every effort is made to employ this art and use this treasure in Divine Worship. Its expression does something more than fit our moods; it enriches us; it speaks for us; it helps us speak!

The organ,—king of instruments!—primarily intended to accompany the singing of the Liturgy and Offices, also functions in the harmony of the worship. Its use is not to be decorative, or individualistic, or simply artistic. Organ numbers before a service in the nature of a brief recital are certainly desirable if they are carried out in the spirit of place and occasion. Another place for special musical numbers is at the offertory, and again, as a postlude after the recessional.

In addition to the organ, other musical instruments may be employed for the enrichment of the Liturgy and Offices. Violin and harp with the organ, also flute and French horn and 'cello, produce a glorious harmony; and there are abundant instrumental numbers of such a character which lend themselves to ecclesiastical use.

Such an ensemble would serve to enrich the worship of the great days, *e.g.*, Easter, Christmas; though on the latter the ancient custom of a choir of trombones, or trumpets and trombones, as heralding the feast and as expressive of the joyousness of the Day, is the more desirable.

Some churches have employed such a choir of trombones and trumpets in conjunction with the Christmas festival in the following manner which has ancient precedent to commend it. First, during the Eve of Christmas, this instrumental choir announces the coming of the Feast from before the Church; then as the time for Early Service (Matins), at some places at midnight, approaches, this choir plays a group of the old Christmas carols from the belfry or tower room,— (where there is no belfry this of course could be done from the church entrance). At the service the instruments are used with the organ in accompanying the hymns and carols; and if desired may also be used in conjunction with the organ and the choir numbers; this latter is of course dependent upon the organist's or choirmaster's taste and ability. The attempt to use the horns in this way should not be made unless he is able to provide properly for and direct their



Saint John's Church, Allentown, Pennsylvania  
The liturgical south side of the choir, showing a portion of the organ case, the  
cantoria gallery, choir stalls, and screen

use; nor unless the anthems are of such a character as to warrant their use.

When the choir is vested, the musicians also should be vested, and they should be placed as inconspicuously as possible, and not out in the open chancel.

The structure of the Liturgy and Offices not only provides for required choir numbers but permits the use of additional ones. The enrichment of the services musically, if it is carried out in the spirit of worship, is a laudable effort.

Anthems may be used at the following places in The Liturgy with perfect propriety:

- 1—Immediately after the Processional, before the Invocation.
- 2—Immediately after the Hallelujah or Sentence following the Epistle for the Day (but not when the Gradual is used).
- 3—Immediately after the Creed before the Hymn.
- 4—At the Offertory, immediately after the reception of the gifts, before the General Prayer.

In addition to these there are the Introits and Graduals, for which musical or anthem settings may be had.

At Matins, anthems may be used as follows:

- 1—Immediately after the Processional and before the Versicles.
- 2—After each of the Lessons (of course if a Responsory is used after the Last Lesson an additional anthem would not be sung).
- 3—If there be an Offertory, an anthem may be used after the reception of the gifts.

4—On festival occasions, a festival setting of the *Te Deum* may be used instead of the usual chant form.

At Vespers, anthems may be used as follows:

- 1—Immediately after the Processional and before the Versicles.
- 2—Immediately after the Gloria following the Psalm.
- 3—After each of the Lessons. (If a Responsory is used after the Last Lesson, an additional anthem is not sung.)
- 4—At the Offertory, after the reception of the gifts.
- 5—Festival settings of the Canticles, may be used on Festivals. To substitute an anthem setting of either the *Magnificat* or *Nunc Dimittis* for the chant setting as a service use is not desirable.



The organ gallery in the west end of the Engelbrekt Church, Stockholm, Sweden

# X

## The Church Bell

BELLS of many kinds and sizes were used for many purposes by the ancient peoples. They were used as warnings; to lead the warriors in battle; to declare times of joy, and perhaps in connection with religious affairs.

The first actual reference to a religious use is in Exodus 28:33, where the Divine regulation is recorded, that small bells be attached to the skirts of the high priests ephod. Use of such in this case no doubt was to give evidence both of his presence and his activity.

Gregory of Tours, about 585, seems to have been the first to write of the use of bells in connection with, first, church services; then, to waken the monks, that they might attend the Hours. Both larger and smaller bells were variously employed in Christian Church uses. The wandering friars and missionaries carried and rung hand bells to attract people to their preaching. Small bells were used at the Services, before and during. Italy, Spain, and then the northern countries employed them, and in the course of years connected them specifically with the call to Divine Worship.

By the eighth century the custom of using a church bell was almost universal: there were few churches, large or small, which did not possess one or more. Soon the rite of blessing the bell arose, and in connection with this there was usually some specific dedication to a saint or in memory of an important occasion. Thus the custom arose of engraving this on the surface of the bell or including it as an inscription when the bell was cast. Possession of church bells then necessitated a place to hang them: thus use of towers or steeples, and in many places of campaniles—bell-towers detached from the church building. Ambition in many places seemed to be to have more bells than another place boasted of—this finally took form in the chimes, which graced many of the old towers and do so today.

Primarily the use of the church bell was and is to call the people to Divine Worship. But they found many other eloquent uses in addition to that. Times of joy would find them ringing out; times of sorrow would find them tolling. Thus they and their uses have come to us of today, and possession of a bell is something to be desired for the service it will perform.

The following "Regulations for the Ringing of a Tower Bell" have been quoted from the official book of the Church, the *Occasional Services*. These are the result of much historic research and are comprehensive in their scope.

## REGULATIONS FOR THE RINGING OF A TOWER BELL

### REGULATIONS FOR THE RINGING OF A SINGLE BELL

¶ *On the Eve of a Greater Festival or Day.*

The bell is rung on the Eve of the following Festivals or Days to announce the coming of the Day: Advent Sunday, the Nativity, the Circumcision, the Epiphany, the Transfiguration, Easter, the Ascension, Pentecost, the Festival of the Holy Trinity, the Reformation, Festival of Harvest, a Day of General Thanksgiving and on the Eve of a Festival of Dedication.

*The Regulation:* The bell shall be rung seven times at 6.00 o'clock P.M., 6.30 and 7.00 on the Eve of the Festival or Day, the only exception being the Eve of the Circumcision when the bell shall be rung at midnight. The ringing of the bell at 6.00 o'clock shall follow the ringing of the daily evening Prayer Bell in summer; and the ringing of the bell at 7.00 o'clock shall follow the ringing of the daily evening Prayer Bell in winter.

¶ *On the Greater Festivals and Sundays.*

*The Regulation:* The bell shall be rung seven times on the morning of a Greater Festival or Sunday to herald in the Day, at 6.00 o'clock in summer and at 7.00 in winter. This shall follow the ringing of the daily Morning Prayer Bell.

The bell shall be rung seven times one-half hour before, one-quarter of an hour before, and at the hour of, Divine Service, whether morning or evening.

After the ringing of the bell at the hour of Divine Service a

brief pause shall follow and then the bell shall be struck in single notes three times, announcing the immediate beginning of Divine Worship.

¶ *Weekday Services.*

*The Regulation:* The bell shall be rung seven times one hour before, one-half hour before, and at the hour of, Divine Service.

After the ringing of the bell at the hour of Divine Service a brief pause shall follow and then the bell shall be struck in single notes three times, announcing the immediate beginning of Divine Worship.

¶ *Daily.*

*The Regulation:* The bell shall be rung at the following hours daily: At 6.00 o'clock A.M.; at 12.00 o'clock Noon; and at 6.00 o'clock P.M. in summer; at 7.00 o'clock A.M.; at 12.00 o'clock Noon; and at 6.00 o'clock P.M. in winter. These are the ancient hours of daily adoration and praise.

The bell shall be rung at each of these hours in the following manner: It shall be struck in single notes three times thrice with a brief pause between each three notes, and then shall be rung seven times.

¶ *At the Lord's Prayer.*

*The Regulation:* The bell shall be rung throughout the praying of the Lord's prayer in Divine Worship at whatever place in the Liturgy or Orders it may be said, whether morning or evening, Sunday or weekday.

¶ *At a Marriage.*

*The Regulation:* The bell may be rung seven times at the hour of a Marriage; throughout the praying of the Lord's Prayer in the Order; and when the Bridal Party leaves the church.

¶ *At a Funeral.*

*The Regulation:* The bell may be tolled at intervals of three to seven seconds to announce the passing of a member of the Church; but the total number of strokes shall not be less than seven or more than the age of the deceased if this exceeds more than seven.

The bell may be tolled while the funeral cortege approaches

the church and until the casket has been carried within the church door.

The bell may be tolled as the casket is carried from the church but not after the cortege has started from before the church.

If committal is made in an adjacent Church Yard, the bell may be tolled while the casket is carried to the grave; but it shall not be tolled during the committal or thereafter.

#### REGULATIONS FOR THE RINGING OF A PEAL

¶ *A Peal normally consists of three bells varying in size from the small Prayer or Our Father Bell, to the deep-toned Tolling Bell.*

¶ *On the Eve of a Greater Festival or Day.*

¶ *The Greater Festivals and Days are enumerated in Rubric 1, Page 312 (Oc. Serv. 187).*

*The Regulation:* The full peal shall be rung until the largest bell shall have been rung seven times, at 6.00 o'clock P.M., 6.30 and 7.00 on the Eve of the Festival or Day, the only exception being the Eve of the Circumcision when the peal shall be rung at midnight after the hour Twelve has been struck in single notes upon the big bell.

¶ *On the Greater Festivals and Sundays.*

*The Regulation:* On the morning of a Greater Festival or Sunday the full peal shall be rung until the largest bell shall have been rung seven times at 6.00 o'clock in summer and at 7.00 o'clock in winter.

One-half hour before the hour of Divine Service the smallest bell of the peal shall be rung seven times.

One-quarter of an hour before the hour of Divine Service the smallest and the second bells shall be rung until the larger bell shall have been rung seven times.

At the hour of Divine Service the full peal shall be rung until the largest bell shall have been rung seven times.

After the ringing of the peal at the hour of Divine Service a brief pause shall follow and then the largest bell shall be struck in single notes three times, announcing the immediate beginning of Divine Worship.

¶ *Weekday Services.*

*The Regulation:* The second bell of the peal shall be rung seven times one hour before, one-half hour before, and at the hour of, Divine Service.

After the ringing of the bell at the hour of Divine Service a brief pause shall follow and then the largest bell of the peal shall be struck in single notes three times, announcing the immediate beginning of Divine Service.

¶ *Daily.*

*The Regulation:* The smallest bell of the peal, the Prayer Bell, shall be rung at the following hours daily: At 6.00 o'clock A.M.; at 12.00 o'clock Noon; and at 6.00 o'clock P.M. in summer; at 7.00 o'clock A.M.; at 12.00 o'clock Noon; and at 6.00 o'clock P.M. in winter. These are the ancient hours of adoration and praise.

The bell shall be rung at each of these hours in the following manner: It shall be struck in single notes three times thrice with a brief pause between each three notes, and then shall be rung seven times.

¶ *At the Lord's Prayer.*

*The Regulation:* The Prayer Bell of the peal shall be rung throughout the praying of the Lord's Prayer in Divine Worship at whatever place in the Liturgy or Orders it may be said, whether morning or evening, Sunday or weekday.

¶ *At a Marriage.*

*The Regulation:* The full peal may be rung until the largest bell shall have been rung seven times at the hour of a Marriage; the Prayer Bell shall be rung throughout the praying of the Lord's Prayer in the Order; and the full peal may be rung when the Bridal Party leaves the church.

¶ *At a Funeral.*

*The Regulation:* The largest bell of the peal is the Tolling Bell. The regulations governing the tolling of this bell will be found in the rubrics governing the ringing of a single bell, page 313 (*Oc. Serv. 188*).

## REGULATIONS FOR THE RINGING OF A CHIMES

¶ *The ringing of a chimes, except when hymn tunes or other musical numbers are played upon them, is confined to the eight bells of the scale. The peal is composed of four bells; the lowest or first bell in the scale (say C), the third bell (say E), the fifth bell (say G), and the highest or eighth bell (say CC). The highest is the Prayer Bell and the lowest is the Tolling Bell.*

¶ *On the Eve of a Greater Festival or Day.*

¶ *The Greater Festivals and Days are enumerated in Rubric 1, Page 312 (Oc. Serv. 187).*

*The Regulation:* The full chimes shall be rung on the Eve of a Greater Festival or Day at 6.00 o'clock P.M. in the following manner: The lowest bell of the scale is first struck, then the octave or highest bell of the scale, then descending the scale all the bells are struck in rotation until the scale shall have been run thrice from the highest to the lowest bells. Thereafter the largest bell is struck as if it were being rung (unless this bell is hung free and may be rung) seven times. This may be followed by the playing of a hymn tune appropriate to the Festival or Day.

The ringing of the chimes at this hour shall follow the ringing of the daily evening Prayer Bell.

At 6.30 o'clock P.M. the peal of the chimes shall be rung until the largest bell shall have been struck seven times.

At 7.00 o'clock P.M. the full chimes shall be rung as directed in the first of these rubrics.

¶ *On the Greater Festivals and Sundays.*

*The Regulation:* The full chimes shall be rung on the morning of a Greater Festival or Sunday in the manner appointed in Rubric 1 of the preceding regulation, at 6.00 o'clock in the summer and at 7.00 o'clock in the winter.

The full chimes shall be rung one-half hour before the hour of Divine Service in the manner appointed in the Rubric referred to above.

The peal of the chimes shall be rung one-quarter of an hour before the hour of Divine Service as appointed in Rubric, page 314 (Oc. Serv. 189).

At the hour of Divine Service the full peal shall be rung as appointed in the Rubric, page 314 (Oc. Serv. 189).

¶ *Weekday Services.*

*The Regulation:* The full chimes may be rung one hour before the hour of Divine Service as appointed in Rubric 1, page 316 (Oc. Serv. 191).

This may be followed by the playing of appropriate hymn tunes or other appropriate musical numbers.

¶ *Daily.*

*The Regulation: Morning:* After the ringing of the Prayer Bell, a morning hymn or hymn of praise may be played on the chimes.

*Noon:* After the ringing of the Prayer Bell, an appropriate hymn may be played on the chimes.

*Evening:* After the ringing of the Prayer Bell, an evening hymn or other appropriate hymn or musical number may be played on the chimes.

¶ *At the Lord's Prayer.*

*The Regulation:* The Prayer Bell of the chimes is rung throughout the praying of the Lord's Prayer in Divine Worship at whatever place in the Liturgy or Orders it may be said, whether morning or evening, Sunday or weekday.

¶ *At a Marriage.*

*The Regulation:* The full chimes may be rung in the manner appointed in Rubric 1, page 316 (Oc. Serv. 191), at the hour of the Marriage, and again when the Bridal Party leaves the church. The Prayer Bell of the chimes shall be rung throughout the praying of the Lord's Prayer in the Order.

¶ *At a Funeral.*

*The Regulation:* The chimes is not rung under any circumstances at a Funeral.

The lowest bell in the scale is the Tolling Bell, and this bell may be used. Regulations governing this bell's tolling will be found in the rubrics governing the Ringing of Single Bell.



Soli Deo Gloria!  
Amen!



## Glossary

**Ablution**—a washing.

**Absolution**—the divinely authorized declaration of the forgiveness of sin, pronounced by the ministrant upon the confessing penitent. See John 20:22, 23; Matthew 16:19; 18:18. See *Absolution, Form of* and *Declaration of Grace*.

**Absolution, Form of**—(a) The Declaration of Grace in The Service: “Almighty God, our Heavenly Father . . . us all”—is wrongly so-called. This is an announcement of Divine Grace rather than a direct declaration of forgiveness. See *Common Service Book*, Text Edition, 8 (b) In the Order for Public Confession however there is an *Absolution*, but this is qualified by a “retention” clause. See CSB, 407.

(c) In the Order for the Communion of the Sick there is an unqualified *Absolution*. See CSB, 411

**Acolyte**—from a Greek word, *akolythos*, one who follows. An assistant, a servant; therefore, one who attends to subordinate duties in assisting the ministrant at Divine Worship. A lay server; now, customarily a youth or boy. The acolyte wears a black cassock and over it a cotta: colored cassocks (red, purple) are not considered good or correct use.

**Adiaphora**—from a Gk. word, *adiaphoron*—non-essentials; things indifferent; applied to those matters of church government, worship, and practice which are not absolutely binding, required, since neither commanded nor forbidden by God.

**Administration**—(a) Application of a sacrament or other rite to a recipient; for example, Baptism, Confirmation, Holy Communion.

(b)—of the Holy Communion: the act of communicating the faithful with the bread (wafer) and the wine in the Lord’s Supper.

**Adoration**—rendering divine honor, reverence, worship to God: pro-

found devotion expressed in act or (and) word; e.g., The Sanctus.

**Advent**—Latin, *adventus*, coming—the opening season of the Church Year; the season of preparation for the great feast of the Holy Nativity, the day commemorating the human birth of Our Lord and the first revelation and the coming of the promised and longed for Messiah, the Saviour. This season also looks toward Our Lord’s coming again in glory to judgment. *Advent* begins with the Sunday nearest St. Andrew’s Day, November 30, whether before or after; and extends to the eve of the Nativity of Our Lord. Thus it embraces four Sundays and from twenty-two to twenty-eight days. The first Sunday is *Advent Sunday*. A is a penitential season. The liturgical color is violet. The name, A, is applied also to Our Lord’s Second Coming at the last day.

**Agenda**—from a Latin word meaning, things to be done. A book containing directions (rubrics), and formularies (liturgy, orders) for the conduct of Divine Worship and ministerial acts (orders, offices). The word has been so used since the fourth century. The present term is *Service Book* or *Altar Book* or *Missal*.

(b) Name for a *Kirchen Ordnung*—Church Order, which see

**Agnus Dei**—Lamb of God.

(a) The verses of an ancient hymn believed to have originated in one of the ancient Greek liturgies (St. James), based on John 1:29, addressed to Our Lord; sung in the Office of Holy Communion immediately before, or at the beginning of, or during the Distribution (CSB 22).

It is also used in The Litany (CSB, 239).

It is supposed to have been intro-

duced into the use of the Western Church by Pope Sergius (687-701)

(b) A symbol of Our Lord:—a lamb bearing a cross, or a cross with a banner attached to the stem, the banner being ornamented with a cross.

The symbol appears in three forms: *The Suffering Lamb*, with cross only; *The Triumphant Lamb*, with cross-embazoned banner waving; *The Enthroned Lamb*, seated on the Book with the Seven Seals (Rev. of St. John).

**Aisle**—Latin, *ala*—a passage way in a church or a chapel whereby the pews may be reached or the room traversed. Properly a lateral subdivision of a church, paralleling the nave.

**Alb**—Latin, *albus*, white—The liturgical vestment derived from the ancient Roman tunic which was an everyday garment.

It is the under vestment, and the first to be put on over the cassock, after putting on the amice. It was made invariably of linen; a most rare exception in later centuries might be when it would be made of silk or satin for some high prelate. For general use the material always is linen.

The A extends from the neck, where it is gathered in a plain, circular, flat yoke, to the feet. It differs from the surplice in that it has narrow sleeves, and in its length. A stole is worn with it, and a cincture about it, enclosing the stole. In some sections of the Lutheran Church it is worn by the ministrant at the celebration of Holy Communion. A chasuble then is worn over it.

**All Saints' Day**—A festival occurring on November 1, observed, as the name indicates, in honor of Apostles, Martyrs, and all the Triumphant Host, who have witnessed the good confession. It is believed to have originated from the dedication of the Pantheon at Rome in honor of the Virgin and all Christian martyrs on November 1, 607.

Propers, CSB, 185

Liturgical color, Red

**Alleluia** — the Anglicized and preferred form of *Hallelujah*, which see

**Alleluia Saturday**—The Saturday before Septuagesima Sunday, on which day *Alleluia* was sung for the last time prior to the Lenten Season. The hymn *Alleluia, dulce carmen, Alleluia!* Song of gladness (CSB, 57), written earlier than the eleventh century, was used throughout this last pre-Lenten week.

**Alms**—Greek, *eleemosyne*, mercy—the offerings of material gifts bestowed upon the poor, or for the use of the Church in charitable activities.

**Alms Bason**—the large plate in which (a) the offerings are poured from the offering plates or sacks to be presented before the altar; or (b) in which the plates, bearing the offerings, are placed to be presented before the altar.

The *A B* may be made of wood or metal (brass, silver). It may be ornamented. Usually a pad of velvet or other durable material is fastened in the bottom of the plate: this also may be fittingly ornamented.

**Alms Chest**—or **Box**—a receptacle attached to the back wall or to a small stand at the entrance to the church intended to receive gifts for charitable purposes.

**Alpha and Omega**—Greek A, Ω, the first and last letters of the Greek alphabet, used symbolically of Our Lord, “The First and the Last,” meaning the Eternal One; see Rev. 1:8, 11.

These letters are used singly but not apart from each other; they also are used in monogram form combined with a cross.

**Altar**—Latin, *ara* : *alta ara*, high altar—the most important article in the church's furnishing; the focal point of Divine Worship; the place of the Holy Sacrament, the Communion Table, “The Lord's Table.” Here Divine Worship is conducted;

the sacred elements are consecrated and administered; the sacrifices of the faithful are offered—their prayers, praises, thanksgivings, and their gifts.

The altar is made in the form of a table or of an open or closed tomb, of wood, stone, marble, precious metals. To its embellishment art, skill, love contribute their richest gifts.

It is vested, that is, covered with protecting cloths, over which is placed the Fair Linen. Before it may be hung an antependium or frontal in the color of Day or Season. Upon its mensa (table-top) may be placed a crucifix or cross, two single lights, and a book rest for the altar book. *No other articles are permissible there*, except the sacramental vessels at a celebration of Holy Communion.

**Altar Book**—*the Missal*—the book containing the Liturgy of the Church, placed upon a book rest on the mensa, and used by the ministrant in the conduct of Divine Worship. Customarily it is bound in a rich, red leather or very durable cloth.

**Altar Brasses**—when made of this metal, the crucifix or cross, the candlesticks, the vases, the missal stand (book rest); they are sometimes spoken of as *Altar Ornaments*, but this term is confined to English Church use.

**Altar Candles**—see *Candles, Lights*.

**Altar Card**—an artistically designed, hand illuminated and lettered, or printed, card, containing a portion of The Liturgy, usually The Office of the Holy Communion. It is placed on the altar to assist the memory of the ministrant: in particular that his hands be wholly free, not cumbered with the handling of a book during the Office.

**Altar Cloth**—*the altar cloth* is the Fair Linen (CSB, 489), which always should be in place on the altar and in perfect condition. A C sometimes is the name given to the

altar hanging (parament), but this is incorrect.

**Altar Cross**—a cross made of metal or wood always standing on the altar or on the throne of the reredos.

**Altar Curtains**—sometimes called *Riddels*—hangings of silk, damask, tapestry, or other appropriate material suspended from rods so as to enclose the *ends* of the altar. Beside their decorative usefulness, they serve to protect the altar candles from drafts. Their color should vary with the Day or Season's use, unless they be used with a permanent dossal: in such a case, these also may be permanent hangings.

**Altar Desk**—see *Missal Stand*.

**Altar Furnishings**—these are the crucifix or cross, candlesticks, (vases), missal stand, Fair Linen and other cloths, the sacramental vessels and linens, the altar parament (antependium, frontal).

**Altar Guild**—an organization of women of a parish, whose chief activity is devoted to the service of the altar, sanctuary, and church, and their various appointments.

**Altar Fall**—a name sometimes given to the altar parament (antependium, frontal).

**Altar Hanging**—a name sometimes given to the altar parament. In the plural, hangings, sometimes both altar parament and dossal (and riddles).

**Altar Linens**—the three linen cloths used to cover the mensa. The first is the cloth, treated with wax (cere-cloth), placed immediately upon the mensa. The second is the protector, placed on the cere-cloth: the frontal (parament) may be attached to this. The third is the Fair Linen.

**Altar Niche**—the space extending beyond the east wall of a church or chapel in which the altar is located.

**Altar Piece**—a technical term used to describe the decorative picture sometimes found behind the altar or in the central panel of the altar reredos.

**Altar Rail**—see *Rail*.

**Altar Steps**—the steps leading from the floor of the sanctuary (chancel) to the altar: usually built before and at the ends of the altar. The correct number is three, independent of the uppermost, the platform or predella (also called the footpace).

**Altar Vase**—see *Vase*.

**Ambo**—Greek, *ambon*—the article of furniture in the early Christian churches from which both pulpit and lectern have been derived. It was a raised platform, enclosed by a rail, reached by steps, located in the nave near the people. In large churches there were two amboes, one to either side.

**Ambrose**—about 340-397, Bishop of Milan; one of the four Doctors of the Western Church; became bishop in 374, called from a magisterial post. He became very influential and wielded great power. A great mind and heart, one of the foremost expositors and hymn writers of the Church. He formulated a Liturgy—the “Ambrosian”—for his diocese, which is in use to this day in the diocese of Milan. Translations of two Ambrosian hymns are in the Hymnal of the CSB—359 and 456. See *Ambrosian Chant*

**Ambrosian Chant**—A spirited congregational song or chant, growing out of a combination of Greek music and music current in North Italy, collection and arrangement of which for use is ascribed to Ambrose of Milan. It dominated church music from his time until the Gregorian music came into the use of the Church (6th century).

**Ambulatory**—a covered passage way —may be open to air on one side, as in a cloister—around the choir or (and) apse of a church.

**Amen**—a Hebrew word, literally, firm, sure, faithful. Luther translated it, “Yea, yea, it shall be so.”

A scriptural conclusion or response to prayer and other liturgical forms. Cf Dt 27:15-26; Ps 106:48; Mt 6:

13; Ro 16:27; Rev 3:14; 22:20, 21. **Amice**—Latin, *amictus*, garment—the first vestment to be put on over the cassock: a short piece of linen, square or oblong in shape, with linen tape or strings attached to the ends, worn beneath the alb over the shoulders. The prayer said when putting it on is: “Put on my head, O Lord, the helmet of salvation to protect me from the wiles of the devil.”

**Anamnesis**—Greek—in Eastern Liturgies the Commemoration of Our Lord’s Passion and Redemption, in the Liturgy of the Lord’s Supper.

**Anaphora**—Greek—in Eastern Liturgies the Consecratory Prayer in the Lord’s Supper, beginning with Lift up your hearts.

**Andrew, Apostle, Festival of St.**—November 30. A disciple of John the Baptist and one of Our Lord’s first disciples; the brother of Simon Peter. Cf Jn 1:35. Mt 10:2; 4:18. The date of St. Andrew’s Day is the key to the date of Advent Sunday, which always is the Lord’s Day nearest this day whether before or after.

**Propria, CSB, 186**

Liturgical color, Red

**Angel**—Greek, *angelos*, a messenger —a pure, spiritual, intelligent being, created by God to do His will, declare it to men: His heavenly agents. See Gn 16:7; 28:12; Ex 23:20; Ps 34:7; Mt 1:20; 4:6, 11; 18:49; 28:2; Lk 1:11, 26; Ac 5:19; Ro 8:38; Rev 8:2, and many others.

Romans 8:28—the Angelic Host, theologically divided into three orders: 1, Seraphim, cherubim, thrones; 2, Dominions, virtues, powers; 3, Principalities, archangels, angels

Archangels mentioned in the Scriptures: Gabriel, Michael, Raphael: tradition supplies the names of the other four, Uriel, Chamuel, Johiel, Zadkiel

**Angelic Hymn**—the hymn which the angels sang when Jesus Christ the Lord was born, Lk 2:13, 14. It now

forms the opening phrase of the *Gloria in excelsis*, which is sung in The Liturgy.

**Angelic Salutation** — the salutation,

*Ave Maria, gratia plena, Dominus tecum*—Hail Mary, full of grace, the Lord be with thee, with which the Archangel Gabriel greeted the Virgin Mary when he announced to her that she was to become the mother of Our Lord—See Lk 1:26ff

**Angels, Feast of St. Michael and All**

—September 29

Propria, CSB, 181

Liturgical color, White

**Anglican Music**—that specific type of music which in contradistinction to the ancient plain song has been written for the services of the Church of England since the Reformation. It is more florid and less solemn and dignified, more melodious in its character than plain song.

**Annunciation, Festival of the**

March 25—this festival commemorates the angel's announcement to Mary of the immaculate conception of Our Lord: see Lk 1:26-38. The Church Orders of the Reformation period retained it, and observed it as a *Festival of Our Lord*.

Propria, CSB, 177

Liturgical color, White

**Antependium**—Latin, *ante*, before, *pendere*, to hang—an ornamented (and ornamental) colored parament suspended before the altar, or lectern, or pulpit.

Strictly speaking the antependium is a form of *altar* parament. This is an embroidered piece of fitting material in one or another of the liturgical colors. It usually is as wide as one third of the length of the altar, and hangs over the altar's front to within a hand-span of the floor. Its color and ornamentation vary with Day or Season of the Church Year. When it is impossible to provide a complete set of these paraments, it is customary to provide a permanent parament in red or green.

**Anthem**—formerly, an antiphon, of

which word *anthem* is a corruption. A selection of Scripture set to mu-

sic; a sacred poem or other fitting words set to music, sung by the choir at certain places in The Liturgy and Orders.

**Antiphon**—Greek, *antiphonon*, responsive strain—a verse (of Scripture mostly) used as a key-note to a Psalm or canticle. It should precede and conclude (after the *Gloria*) the psalmody. On Sundays and festivals an *A* should precede and follow every Psalm. Announcing the “thought” of Day or Season, it should be sung first by a solo voice (preferably baritone or tenor) before the Psalm. It then is repeated by the entire choir after the Psalm. For Proper Antiphons see CSB, 191ff

**Antiphon of the Introit**—those verses of a proper introit which precede the portion marked *Psalm*. Its use is as noted under *Antiphon*, which see

**Apostles' Creed**—the second of the ecumenical creeds printed in The Liturgy. It is so named because of the tradition that it is a spontaneous composition of the apostles, or because it comprises the apostolic or catholic teachings. It is the shortest and best known of the creeds, dating back in present form to about 500. In variant phrasing it is traceable back to the so-called “Roman Symbol” (Baptismal Formula) in the second century. The *tradition* of apostolic origin cannot be traced beyond the fourth century.

**Apostles' Days**—the days upon which the Apostles of Our Lord are commemorated in the course of the Church Year

See The Calendar, CSB, 490, 491

General Propria, 172ff

Liturgical colors, 488f

**Apse**—Latin, *apsis*, arch—originally a semi-circular recess extending beyond the east wall of a church, usually vaulted with a half-dome. The altar was located on the chord of the apse, the bishop's seat in its center behind the altar against the wall. It is typic of the early basilica and Romanesque styles of archi-

tecture. In an apse today the altar usually is located at the back wall.

**Archangel**—see *Angel*

**Architecture, Ecclesiastical**—the style in which churches, chapels, other ecclesiastical structures have been and are erected. The principal styles are: 1—*Early Christian, the Latin or Basilica style*. The period usually is considered as dating from Constantine (His Edict, 313) to Gregory the Great (590-604). It is distinguished by great simplicity of lines and form. Some fine examples: St. Clement's and St. Paul-without-the-walls, Rome; St. Ambrose, Milan 2—*Byzantine*—dates from Justinian (483-565) and is the style developed in the Byzantine Empire, hence the name. Distinguished by round arch springing from piers, and dome resting upon pendentives. Churches usually in Greek cross form. Rich in ornamentation; lavish carvings; great mosaics. Examples: The Santa Sophia, Constantinople; St. Mark's, Venice; Westminster (Roman) Cathedral, London.

3—*Romanesque*—began to develop at end of Byzantine period and lasted until the rise of the pointed arch, thirteenth century. Popular throughout Europe. Distinguished by round arch, barrel vault, massive construction. Many fine old examples—Cathedrals, Speier, Mainz, Worms, Durham (England). One of the types developed is the *Lombardic*; example, St. Mark's, Baltimore.

4—*Gothic*—began at end of twelfth century; current today. It passed into numerous sub-styles, e.g., French, English. Distinguished by pointed arch, which gives the *correct* name to the style, *Pointed*; height, delicacy as well as strength, richly vaulted ceilings, exquisite ornamentation. Reached its height in the great cathedrals of France, Amiens, Rheims, Chartres; in England, Lincoln, Canterbury; in America, two now building, St. John the Divine, New York; St. Alban's, Washington. Two remarkably fine

"parish" churches are St. John's, Allentown, and the Muhlenberg College Chapel, Allentown, Pa.

5—*Renaissance*—began in Italy early in fifteenth century. It was a return to classical forms carried out with much ornamentation. St. Peter's, Rome, is an example.

The *Baroque* or *Rococo* developed out of this; distinguished by over-ornamentation externally and internally. An example is the Venice church on the Grand Canal, S Maria della Salute; another the Gesu, Rome (the Jesuit Church).

In addition to these major styles the *Georgian* should be mentioned: so-called because of its rise in the period of the Georges in England. This is the style of many of the American Colonial Churches: a good example, Trinity Church, Lancaster.

**Ascension of Our Lord, Festival of** the—the festival in the Church Year which commemorates Our Lord's Ascension and Session at the Right Hand of the Father in the Eternal Glory. Its date depends upon the date of Easter, after which it invariably is observed on the fortieth day. See Acts 1:1-11

Propria, CSB, 110

Liturgical color, White

The Festival has an Octave

**Ascription**—attributing, declaring as belonging to: thus an act or words ascribing praise and glory to God.

**Ash Wednesday**—the first day of Lent; the date depends upon the date of Easter, before which it is the forty-sixth day. The name of the day is derived from the custom in the Roman Church of marking the foreheads of the people with ashes of the palm branches which were blessed on the Palm Sunday of the preceding year.

Propria, CSB, 76

Liturgical color, Violet

**Athanasiian Creed, The**—otherwise known as the canticle, *Quicunque vult salvus esse*, Whosoever wilt be saved; accepted as the third of the three General Creeds of the Church.

Its authorship is unknown, but as early as the Synod of Autun, 670, it was known as "The Faith of St. Athanasius." Historians suggest the south of France, or Spain, as place of origin. It presents the Catholic faith over against the heretical teachings of Arianism, Nestorianism, Monophysitism, setting forth in particular the doctrines of the Holy Trinity and the Person of Christ. It was included in *The Book of Concord* as one of the oecumenical symbols. As such it likewise was included in *The Church Book*, p. 266. It is not included in the CSB.

**Atrium**—the entrance of a Christian church adjacent to the main door. Sometimes designates the space immediately before the church, including the approach: e.g., the church porch.

**Auditorium** — a name sometimes given, with very questionable taste at that!—to the main portion of the church edifice, the nave.

**Aureola**—Latin, *aurum*, gold—an oval or elliptical glory placed around the entire body of Our Lord, the Virgin, the angels, the apostles, the saints, in depicting these in ecclesiastical or other paintings or church ornamentation.

It rises in significance as it is called a *halo* (for saints in general); a *glory* (for the apostles—more ornate than *H*); a *nimbus* (used only with depictions of the Persons of the Godhead and saints). The aureola and nimbus of Our Lord contain a cross radiating from His body or His head.

The aureola appears in Christian art at a very early period.

**Ave Maria**—see *Angelic Salutation*

**Baldachino**—an Italian name—the canopy or dome built within the sanctuary over the altar. Sometimes the canopy-like top of the center section of a reredos, which extends outward over the throne upon which the altar crucifix or cross is placed.

**Bands**—white linen or lawn appendages, sometimes worn in front of

the collar by clergymen (lawyers, judges). It is the remains of the collar worn in 16-17 centuries and has no churchly significance.

**Banns, Publication of the**—the public announcement in the church of an intended marriage: anciently intended to be a help in discovering any legal impediment thereto, should one exist.

The rubrics and form for the Publication, CSB, 449

**Baptism, Holy**—the sacrament instituted by Our Lord, in which water is applied to a person In the Name of the Father, and of the Son, and of the Holy Ghost; by which he is regenerated and becomes a member of "the Body of Christ," the Church. It is necessary to salvation. See St. Matthew 28:19, 20

The Orders—Infant, CSB, 389ff

Adult, CSB, 395

Confirmation of Lay Baptism, CSB, 394

**Baptistery**—the place of the font; the place where the Sacrament of Holy Baptism is administered in the church.

**Bartholomew, Apostle, Festival of St.**—August 24. His name appears in the lists of the apostles, Mt 10; Mk 3; Lk 6; but little is known of his life or services except through uncertain traditions. Said to have been martyred in Armenia.

Propria, CSB, 181

Liturgical color, Red

**Basilica**—the name given to the ancient Roman public buildings used for civic purposes. It was this type of building which became the earliest of Christian churches and its style adapted to church uses. Its general plan influenced the ground-plan of churches for centuries.

**2**—a title of special honor bestowed by the pope on certain outstanding churches: e.g. the Basilicas of St. John Latern, St. Peter's, St. Paul-without-the-walls (Rome). Only of *second rank* are other churches so honored, but always outside of Rome or Italy.

**Benedicamus Domino** — Latin, Let us bless the Lord—translated in The Liturgy and Orders, Bless we the Lord. See CSB, 24, 31, 36. It is also used in some of the Offices. This short sentence is an exhortation, rather incitement or invitation to praise the Lord. Anciently it was the ending of all but one of the Canonical Hours: after it a (the) benediction was not said. As an incitement to lift up heart and voice in adoring praise, it thus formed a unique and eloquent ending to a period of and engagement in Divine Worship.

The respond by the people to it is, Thanks be to God: thus with praise a grateful acknowledgment of the high privilege of offering to God the sacrifices of prayer, praise, and thanksgiving. After Holy Communion this thanksgiving includes the supreme blessing received in that holy action.

**Benedicite omnia opera**—Latin, O all (ye) works (of the Lord) bless (ye the Lord)—a canticle of high praise. It is the *Song of the Three Children*, sung by them in the midst of the fiery furnace. It is found in the Apocrypha, where it is noted as following Daniel 3:23. Of this apocryphal chapter the canticle comprises verses 29-65 of which 35-65 are commonly used. It ends with an added ascription of praise to the Holy Trinity, which of course is a Christian addition; it finally concludes with verse 34.

The *B* is number 5 in the Canticles in the CSB (p. 358). It is a Matin canticle and its use is proper on Festivals and during the Eastertide, CSB, 487. The *Gloria Patri* is not sung with it, as that is liturgically superfluous after the Trinitarian conclusion.

**Benediction**—Latin, *bene-dictio*—  
1—a blessing  
2—a liturgical action (element) concluding The Liturgy, the Orders, the Offices, etc.  
3—an imparting of the Divine Blessing upon the worshipers at the

close of Divine Worship  
4—setting apart of, for example, a church, or a chalice, or other required articles, etc., in Divine Worship, by pronouncement of Divine blessing over it and prayer  
5—three liturgical forms of benediction are used:

a—in The Liturgy, the so-called Old Testament Benediction; see CSB, 24. This is Numbers 6: 24-26

b—in Matins and Vespers and in some of the other Orders, the so-called New Testament Benediction; see CSB, 31, 36, 408, etc. This is 2 Co 13:14. It sometimes is called the *Pauline* Benediction

c—The *Trinitarian* Benediction,—The Blessing of Almighty God, the Father, the Son, and the Holy Ghost, be with you all. Amen. Origin and date of this are unknown, but it goes back to a very early period. This Benediction is always in place, but is “appointed” for Orders and Offices, such as The Morning Suffrages when used as a brief Office (CSB, 244, rubric 3); The Order for the Baptism of Infants, CSB, 393, and other Orders.

The Sign of the Cross may be used in the imparting of a (the) Benediction

Use of rubrical language, such as “say the Benediction” is, perhaps, liturgically correct, but nevertheless unhappy.

The Benediction is a Divinely commanded action, and an actual conveying by official ministrant of the Divine Blessing—therefore “impart” or “bestow” would be more to the meaning and purpose. Something of this is conveyed in the exhortation found in some of the Lutheran Orders, which preface the Benediction thus,—“Lift up your hearts and receive the Benediction.”

**Benedictus (Dominus, Deus Israel)**—Latin, Blessed be the Lord, the God of Israel. This is the *Song of Zacharias*, which he spake after the naming of his son John when his

speech was restored miraculously—Lk 2:68-80.

It is the second of the Matin Canticles (CSB, 357) and is proper on Sundays in Advent, from Septuagesima to Palmarum, and for daily use when *Te deum* or other canticle is not specifically appointed. CSB, 487; Gen Rub III.

**Benedictus qui venit**—Latin, Blessed is he that cometh—this phrase concludes the *Sanctus* in the Communion Office—CSB, 20. It is taken from Mt 21:9, and is supposed to have been added to the *Sanctus* in the fifth century. It is always quoted by the Latin title in full to distinguish it from the Matin Canticle, the *Benedictus*.

**Bidding Prayer**—so named because the deacon *bids* the people pray, mentioning the things to be prayed for; whereupon the ministrant offers the specific prayer (collect), the people responding thereto with Amen.

It is one of the oldest forms of prayer in church use. It came into the use of the western Church from the eastern. The oldest known is in the Greek Liturgy of the *Apostolic Constitutions*, usually dated, fourth century.

The *BP* is one of the General Prayers in the CSB (249). It has come into the Church's use through Kirchen Ordnungen of the 16th century, wherein the older Good Friday prayers were adapted to evangelical use. This probably accounts for the rubric, CSB, 249. However, the *BP* is proper at any general service as a General Prayer.

**Bishop**—in the New Testament Church the name given to the “overseer” of a group of Christians (an *ecclesia*, church). In the early liturgies he is named the “President,” the chief of the presbyters.

Now, the head of a diocese, the chief pastor. In some parts of the Lutheran Church there are bishops. In some Lutheran countries, the chief bishop is called the archbishop, the Primate of the Church.

**Black**—one of the five liturgical colors, symbolizing deep mourning and penitence.

Its use is proper on Good Friday; or throughout Holy Week from and with the Vespers of Palm Sunday to the Vespers of Easter Eve.

It is the liturgical color for a Day of Humiliation and Prayer, CSB, 489.

**Blessing**—see *Benediction*.

**Book Markers**—narrow silk ribbons in the liturgical colors, embroidered and finished with a fringe, used to mark places in the Bibles and liturgical books used in Divine Worship.

**Book-rest**—the desklike part of a lectern or pulpit on which the Bible is placed.

Sometimes, wrongly, the *Missal Stand* used for the Altar Book on the altar.

**Bowing**—defined as an external action indicating respect or reverence. There are four places where such external action, if it be not a mere act but spring from the heart's sense of reverence and worship, are in place:

1—on entering the church and before entering the pew, bowing toward the cross on the altar in token of worship and praise.

2—during the saying or singing of the *Gloria Patri* in adoration of the Most Holy and Blessed Trinity.

3—at the Name of Jesus, out of reverence and in thanksgiving for Our Lord's Incarnation. St. Paul enjoins this in his Epistle to the Philippians, 2:9-11.

4—at the words “And was made man” in the Creed, in thankfulness and profound worship for the blessings of redemption through the Incarnation of God the Son, Our Blessed Lord and Saviour.

One or more of these have been current in the Church of the Reformation since Reformation times.

**Bracket**—1—*Sanctuary bracket*—the small ornamental shelf attached to the wall of the sanctuary, Epistle side, on which alms basin and offering plates are kept.

**2 — Baptistry** bracket — the small ornamental shelf attached to the wall near the font on which the font ewer and lavabo towels are placed at a baptism.

**Branch Lights**—name given to three or more candle-holders attached by means of an arm to one stem and base; used on the altar as additional to the Sacramental Lights. Sometimes—the single arm light extending from a church wall or the sides of the sanctuary.

**Brasses**—name given to engraved or embossed memorial tablets placed in walls or floor of a church. See *Altar Brasses*

**Bread-box**—a small container in the form of a box or chest made of precious or fine metal, silver plated, gold lined, in which the wafers used at Holy Communion are (1) brought to the altar for sacramental use; or (2) stored before and after such use. Cf *Ciborium*

**Breaking of Bread, The**—an expression used in the New Testament—Acts 2:42—for the celebration of the Lord's Supper.

In the early Church fellowship in Christ was symbolized by the use of one loaf. Cf 1 Co 10:16, 17

**Breviary**—the book which contains the services and their propers for the Canonical Hours in the Roman Church.

**Burse**—an envelope-like receptacle made of cardboard, left open on one side only, covered with linen, silk, or other rich material, used for storing the corporal, the pall, and the veil, and in carrying these to and from the altar at the time of Holy Communion. See CSB, 489

**Byzantine**—see *Architecture*

**Calendar, The**—the table of festivals, days, seasons observed in the course of the Church Year.

**Calendar Rubrics**—the rules governing the Church Year. See CSB, 491

**Cancelli**—rail or screen, which separated parts of the basilica, then the

church; from this term *chancel* is derived.

**Candles**—the long (and shorter) cylinders of wax or other material used as lights on the altar (principally). Two single candles, one on either side of the crucifix or cross, are the most ancient and purest liturgical use. These are symbolic of Our Lord, the Light of the world, and of His two Natures, the Divine and the Human. Because of their use and symbolism, ancient liturgical regulations required that candles be made of pure beeswax. This now has been "revised" to require that they be at least 50 per cent beeswax.

Lights other than these are regarded merely as additional, and had primarily a utilitarian origin—to give light. Whatever use or symbolism has become attached to *these* is of comparatively late origin.

**Candle-branch**—three, five, seven lights attached by arm (s) to a single stem and base.

**Candle-burner**—a small, metal (or glass) cap fitting over the top of a candle, the top perforated so that the wick can protrude through the opening, used to prevent fast burning or gutting of candle.

**Candle-joints**—in order to utilize short, unburnt ends of candles, a metal tube has been devised into which one end of a short candle can be placed and then the tube fitted over another short end which in turn is placed in the candle socket.

These joints are made with a small shield to cover the tube, the shield being decorated with an engraved or enameled symbol.

**Candlestick**—a more or less ornamented support bearing a socket into which a candle is fitted for use on an altar. The socket is fastened in a bowl, this in turn is attached to a stem, the length of which is broken by a knop. The bottom of the stem is fitted into a base, which must be wide and heavy enough to prevent tipping over.

**Candle-lighter** — a tubelike device into which a taper is inserted and adjusted as needed, used in lighting the altar candles. A bell-like attachment is fitted to the same stem and used in snuffing the candles.

**Canon** — Greek, *kanon*, rule—a rule or measure.

1—The Divine standard of faith and life, given in the inspired writings of the Old and New Testaments  
2—A fixed order of prayer: e.g., the sequence of praise and prayer of the Communion Office up to the Pax

3—in music, a composition consisting of the repetition of the same melody by different voices in turn, in such a manner as to produce harmony; e.g., *Tallis' Canon*, CSB Hymnal 471

**Canonical Hours, The** — times appointed by the rule or canon of the Church for prayer and devotion. The hours usually are called: Matins, laudes, prime, tierce, sext, none, vespers, and compline.

**Cantate** — Latin, sing—the Fourth Sunday after Easter, so named from the first word of the Latin introit. Propria, CSB, 106

Liturgical color, White

**Canticle** — 1—a non-metrical sacred song chanted in the services of the Church. Most of them are adaptations of Holy Scripture.

There are twelve canticles appointed for use in Divine Worship in the CSB, see pp 358-363; Gen Rub II, 485; III 487; IV, 488 for directions relative to their use. The canticles most frequently used are the *Te Deum*, the *Benedictus*, the *Magnificat*, and the *Nunc dimittis*.  
2—The *Song of Solomon*, the twenty-second book of the Old Testament is also known as *Canticles*.

**Cantionale** — a collection of ecclesiastical music for the complete Liturgy of the Lutheran Church.

A famous sixteenth century collection is that of Spangenberg (1545). The Mecklenburg Kationale is another (1868-1887).

**Canto fermo** — plain chant (Gregorian)

**Cantor-Precentor** — chief singer of a church choir who instructs in singing and directs the choir in the music of the services. His place on the north side of the choir has given the name to that side of *cantoris*.

**Cantoris** — in a church where the choir forms part of the chancel, the north side is the side of the cantor, therefore called *cantoris*. See *Decani*

**Cap, Choir** — the head covering used by female members of a choir while engaged in Divine Worship.

**Cassock** — a garment made of black serge, silk, etc., form fitting from neck to waist, loose and flowing below the waist, narrow sleeves. It is worn by ministrant, assisting clergy, acolytes, servers, choristers, organists.

Over it are worn the amice, alb, stole, cincture, and chasuble by ministrant, or surplice and stole. Other clergy, the surplice: the stole only when actively assisting. Acolytes, chorister, etc., wear a cotta over the C.

**Catechism** — a small handbook in catechetical form, that is, questions and answers, used in teaching children and such as are uninstructed in the Faith, the fundamental Christian doctrines.

Luther prepared and issued two catechisms: The Small Catechism, which is used universally in the Church for catechetical instruction; and The Large Catechism. Both are dated 1529.

**Catechumen** — anciently the name given one being instructed in the Christian Faith preparatory to baptism and reception into church membership.

Now, one who is receiving instruction prior to confirmation.

**Catechumenorum, Missa** — Mass of the Catechumens.

Anciently The Liturgy consisted of two parts, the first of these was the MC, to which those not in full membership in the Church were admitted. They were dismissed with

prayer and blessing before the second part was begun, the *Missa Fidelium*, the Mass of the Faithful (which see)

**Catholic**—universal, general. The term is used in the Apostles' and Nicene creeds—*A*, “The Holy, Catholic Church”; *N*, “one Holy Catholic and Apostolic Church.” It is also used in the Athanasian Creed, “Whosoever will be saved, before all things it is necessary that he hold the Catholic Faith.” Luther translated the term in *N* and *A christliche*, “eine heilige, christliche Kirche”—“Christian.” This in turn has come into the use of the American Church, being translated literally “Holy, Christian Church.” One wonders sometimes at the extent to which some must (seem to) go because of aversion to a misinterpretation on the part of others—in this case, Rome. Simply because Rome wrongly appropriated the name to themselves is no reason why the historic and true name should not be used by the Church which professes the *Catholic* Faith!

**Celebration**—the solemn performance of a religious ceremony or rite. The solemn observing of the Lord's Supper. *Celebrant* is the one who conducts that liturgy.

**Censer** (a)—**Censing** (b)—a—the vessel in which the incense is burnt, a thurible.

b—use of incense in Divine Worship was ordained in the Old Testament. Cf Nu 4; Lv 16. From this it came over naturally into the use of the Christian Church, where it is found established in Divine Worship from the fourth century. First regarded as symbolic of *prayer*; later used symbolically in sanctifying both persons and things.

**Cere Cloth**—a linen cloth treated with wax to make it impervious to moisture. It is the *first* cloth placed upon an altar.

**Ceremony**—**Ceremonial**—external acts, gestures, movements, which accompany the performance of Divine Worship: in some part re-

garded as declarative; other as interpretive; other as symbolic, etc. Since the Reformation all have been denominated *adiaphora*, which see

**Chalice**—Latin, *calix*, cup—the cup used in administering the wine in Holy Communion.

A C has four parts: the cup or bowl, the stem, the knop (middle of the stem), and the base or foot. The base always is larger in diameter than the cup to prevent tipping over. Because of its sacred use the C is made of precious metal, the cup or bowl being lined with gold.

**Chalice Veil**—the small cloth made of linen, lawn, or silk, used to cover the Chalice before and after the consecration and administration. It is used over the pall, and when made of silk or other rich material may be in the liturgical colors. It may be embroidered fittingly.

**Chancel**—Latin, *cancellus*, chancel; *cancelli*, lattice work or screen—that part of a church to the (liturgical) east of the *cancelli*, rail, beyond the nave.

The choir and the sanctuary

**Chancel Rail**—the remnant of the *cancelli*, separating the nave from the choir and sanctuary. Incorrectly the “communion rail.”

**Chant**—in church music a melody or song adapted for singing unmetered verses, such as the Psalms and canticles in Divine Worship. See *Ambrosian Chant*; *Gregorian Chant*

**Chapel**—a—a small “church”

b—a separate smaller building from the church proper, or a part of the church used for minor services or church functions of an occasional character.

**Chasuble**—the chief liturgical vestment, used for celebration of the Lord's Supper and on high festivals in some parts of the Lutheran Church.

Its ancient form is elliptical, with opening for the head somewhat forward of the center: thus the vestment drops more in back than in front.

The name is derived from *casula*,

little house or hut. The ancient chasuble was made of linen. The C may be enriched with ornamentation within specific limits. It is worn over the amice, alb, and stole. It is symbolic of charity and of the yoke of Christ.

**Chi Rho**—two Greek letters resembling the Roman capital letter X and P, but in reality Ch and R. They are the first and second letters in the Greek Name *Christos* and an abbreviation thereof, forming what is sometimes named the “Christogram”—monogram of the Name *Christ*.

**Choir** — a — a body of singers who assist in rendering musically the church services.

b—that part of the church in which the choir is located, between the nave and the sanctuary.

**Choral** — 1 — pertaining to or performed by a choir or chorus, as a *choral arrangement* or a *choral service*.

2—sometimes *chorale*—a harmonized musical setting, stately in rhythm, set to sacred poem (hymn) intended for choral and congregational use in Divine Worship.

In the present sense of the word, the *chorale* is a unique product of the Reformation, particularly of the Church of the Reformation.

**Chorister**—one of the body of singers who render the musical parts of the church services.

**Christen, To**—colloquial, to baptize and to name.

**Christmas**—Christ's Mass, December 25. The Day on which is commemorated the Nativity of Our Lord: therefore the second title in CSB, 45.

One of the Major Festivals. Use of this specific date is purely traditional. In the early Church in the East commemoration of Our Lord's birth was combined with remembrance of His epiphany and baptism, and the date was (is!) January 6. The Western Church began to observe the Nativity apart from the epiphany about the year 300.

This gradually became the universal western use.

Propers for the celebration, CSB, 45  
Liturgical color for Day and post season, White; exceptions are noted in Gen Rub.

The Feast has an Octave  
**Church, The**—1—The Body of Christ.  
2—The House of God: that building set apart by formal dedication to the worship of Almighty God, where the faithful gather for public worship.

**Church Order**—*Kirchen Ordnung*—an official publication containing regulations and directions for the government of the Church, instruction of the young, the orders for Divine Worship, maintenance of discipline, rubrics for the Church Year, etc.

Many of these were published in the Reformation era, intended to be effective in some certain state or place. They have been followed by many revised editions.

*The Common Service Book* is the governing church order of the American Church. As to the relation of *The Common Service* to the Church Orders of the sixteenth century see The Preface, CSB, 529ff.

**Church Year, The**—also named *The Christian Year*: both as distinguished from The Civil Year.

The year arranged by the Church for the commemoration of Our Lord's life and work, and for remembrance of great events in the history of the Church and the setting forth of the Christian life. It does not parallel the civil year but uses certain dates therein as fixed Days, before and after which the Christian Year's seasons are reckoned. The date of Our Lord's Nativity is fixed, and this influences the beginning of and the season of Advent. Likewise the date of the Epiphany is fixed, but the length of the Epiphany season is governed by the date of Easter. The date of Easter is fixed for each *civil* year and from that for the Church Year, by astronomical reckoning and ec-

eclesiastical rule (See *Easter*). Later great Days and Seasons are fixed by the Easter date, as The Ascension, Pentecost, the Festival of the Holy Trinity.

Interspersed throughout the progress of the Christian Year are a number of Minor Festivals, each however having its fixed date according to the civil calendar.

b—The Church Year sometimes is called *The Calendar*.

**Ciborium**—Greek, *kiborion*, cup—a cuplike vessel made of precious or other fine metal, fitted with a cross-topped cover over the cup, in which the wafers (Hosts) are brought to the altar before Holy Communion, and from which they may be taken to be placed on the paten or administered to the communicant. The C should be similar in pattern and material to the chalice with which it is used. Its bowl should be gold lined.

**Cincture**—Latin, *cinctura*, girdle—a girdle: usually a band four inches wide, made of serge or silk, sufficiently long to be wound around the waist over the cassock and tied at the side, or over the alb. It is finished with a fringe at the ends. When worn over the cassock it is black; over the alb it is white. Instead of a band, a silk rope is permissible; this carries a tassel at the ends.

**Circumcision and the Name of Jesus, The Festival of the**—January 1. A Major Festival. It also is the Octave of the Nativity of Our Lord: though according to *exact* ecclesiastical rule, the Octave is regarded as closed *immediately before* the Vespers preceding The Circumcision. Observance of this festival dates from about the middle of the sixth century.

**Propria**, CSB, 52

Liturgical color, White

**Circumdederunt**—Latin, they compassed (me) about—the Latin name for Septuagesima Sunday (which see); derived from the first word of the Latin introit.

**Propria**, CSB, 69

Liturgical color, Violet

**Clergy**—from the Greek *kleros*, meaning lot inheritance; then an office allotted; then the one to whom it is allotted—ordained ministers of the Gospel.

b—The body of ordained ministers collectively

**Clergy Stalls**—see *Sedilia*

**Colonial, American**—a style of architecture; early American adaptation of the Georgian style; noted for simplicity of form, modesty in decoration, straightness of line, spaciousness and light.

The no longer existing colonial church of St. Michael was a very fine example. Modern adaptations for example, St. Matthew's and St. Paul's, York, Pa., and the Gettysburg Seminary Chapel.

**Colors, Liturgical**—the five colors used symbolically in and by the Church for paraments, etc.

They are: White, red, violet, green, and black

For rubrics governing their use, see CSB, 488f

**Collect**—Latin, *collectio, collecta*—a brief, carefully ordered prayer, usually limited to a single theme.

b—A prayer in which the leading specialty of a public service is collected into a few terse sentences

c—The prayer in which the prayers of the people are collected

d—A prayer offered after the people have gathered (*colligo*, to gather)

e—The prayer which comes before the reading of the Epistle and the Gospel for the Day in The Liturgy, which collects or epitomizes their teaching

The name is said to be of Gallican origin, but the form, plan, and terse expressiveness are strictly Roman. Normally the C is composed of the address; the reason or doctrine; the petition; the blessing asked for; and the termination

**THE Collect** is the variable prayer of The Liturgy: it is *The Collect for the Day*. There is such a collect for every Feast, Day, and Sunday

in the Church Year. They harmonize in content with the other propers, and find their inspiration in them or in the fact of the Day. Most of the proper collects are of very ancient origin, some having been traced back to the fourth century. The writers of them are in all but a very few cases unknown.

To the great treasure derived from the sources of the Western Church, the Church of the Reformation has added others, e.g., the postcommunion of The Liturgy, CSB, 23

**Commemoration**—See *Anamnesis*.  
b—When a minor Festival or Day falls on the same day with one of greater importance, the commemoration of the lesser day is made by using its Proper Collect after the Proper Collect of the greater day.

**Commemoration of the Faithful Departed**—a solemn remembrance of the faithful in Christ who have departed this life in the Faith and who now rest in Him.

The Order for such commemoration is *Occasional Services*, pp. 141ff.

**Common Service, The**—that body of liturgical material: The Service; the Orders for Matins and Vespers; the Propria, etc., etc., appointed by the Church for the conduct of Divine Worship, issued by its authority.

An historical statement relative to *The Common Service* will be found in The Preface, CSB, 529. Here also will be found the reason why it is rightly named *The Common Service*.

**Common Service Book, The**—the book containing the liturgical appointments for Divine Worship issued under the authority of the Church.

The Missal

**Communicant**—a faithful member of the Church who receives the Sacrament of the Altar regularly and devoutly, and fulfills his obligations to the Christian Church.

**Communion, The Holy**—one of the names by which The Lord's Supper is known; derived from 1 Co 10:16.  
b—*Communion*—partaking of Our

Lord's Body and Blood in the Sacrament of the Altar

**Compline**—Latin, *completorium*, completion—the last of the Canonical Hours.

**Concurrence**—when two observances fall on the same day in the Church Year.

For rubrical directions governing correct observance in such cases, see CSB, 491f

**Confession**—in Divine Worship the admission and acknowledgment of sin and fault.

**Confession of Sins, The**—see *Confiteor*.

**Confirmand**—a candidate for confirmation.

b—One who is assuming his baptismal vows, that is, confirming them.

**Confirmation**—the solemn rite in which the confirmand, after a course of instruction in the doctrines of the Faith (usually on the basis of Luther's *Small Catechism*) formally, in the presence of the congregation, takes upon himself the vows assumed by his sponsors at his baptism; receives the gift of the Holy Ghost with the laying on of hands and benediction by the ministrant; and is declared in full communion in the Church.

It is called *confirmation* because the candidate confirms, ratifies, and is confirmed, strengthened in his profession of faith.

**Confiteor**—Latin, I confess — The title of the Confession of Sins, so called because at one time it was the confession of the priest or minister, and began with this word. The form of Confession of Sins in *The Liturgy* (preparatory part, CSB, 7)

See also the form in the Orders for Private Confession (CSB, 410) and Public Confession (CSB, 407)

**Congregation**—an assembly or group of believers, whether organized or not, for worship and instruction in the Christian religion.

**Consecration**—the religious act of setting apart—dedicating, blessing—

for sacred use. Thus there is a consecration of the elements in the Office of Holy Communion. There are various Orders and Offices of consecration and blessing in the Church's official *Occasional Services*.

**Console**—that part of an organ which contains manual (s) and stops.

**Conversion of St. Paul, The**—a Minor Festival observed January 25. Propers, CSB, 176

Liturgical color, Red

**Corner**—the Epistle Corner of the altar is that on the right side, front, as one faces the altar eastward. The Gospel Corner is that to one's left.

**Corporal**—Latin, *corporale*, pertaining to the body—the square cloth of fine linen laid upon the Fair Linen, upon which the sacramental vessels are placed at a celebration of the Lord's Supper. Its dimensions are never greater than the depth of the mensa from the front edge to the back. The cloth should be finished with a simple, neatly turned hem. It may be embroidered with a simple cross in white only, which is located front edge center. This cloth must always be kept scrupulously clean. Symbolically it is said to represent one of Our Lord's grave cloths.

**Corpus**—a body. The name given the carved figure attached to a cross in representation of Our Crucified Lord.

**Cotta**—an Italian term in distinction from the surplice, a short, surplice-like garment made of a durable linen with elbow length, wide sleeves. It is worn over the cassock by server, acolyte, choir members, organist.

**Credence Bracket**—this name for the *Sanctuary Bracket* (which see) is not correct, since its use as such is not a custom of the Church.

b—The *C B*—(*credentia, trust, faith*) or table on which chalice, paten, ciborium, cruets, are kept, covered by a veil, before they are carried to the altar at a celebration of Holy Communion

**Creed**—Latin, *credo*, I believe—

a—that which is believed

b—A formal summary and authoritative statement of Christian (Apostolic) doctrines, confession of which is held to be necessary to salvation

c—Two ecumenical Creeds are contained in The Liturgy—the Apostles' and the Nicene (CSB, 11f). The third, the Athanasian is also confessed by the Church

d—While usually named *symbols*, the Creeds or Confessions of the Church of the Reformation are, in addition to the three ecumenical Creeds: The Augsburg Confession; The Apology; the Smalcald Articles; Luther's Large and Small Catechisms; and the Formula of Concord. The volume containing these is called *The Book of Concord*

**Cross—a**—the symbol of Our Lord's death

b—the sign of the Christian Religion

c—the central ornament (furnishing) of an altar

**Cross, Processional**—a cross attached to a staff, borne in procession.

**Crucifer**—the one who carries the processional cross.

**Crucifix**—Latin, *cruci fixus*, fastened to a cross—a cross, attached to which is a representation (figure) of our Lord's body.

**Cruet**—a glass vessel, somewhat like a pitcher but with a quite narrow neck, fitted with a glass stopper or silver cap, used instead of the flagon to contain wine at a celebration of Holy Communion.

**Cultus**—a general term, for example, the *cultus* of the Lutheran Church, meaning thereby the form and manner and meaning of its worship.

**Cup, The**—the vessel from which the wine is administered in the Lord's Supper. See *Chalice*, and cf 1 Co 10:16; 11:25-27

**Cycles of the Church Year**—The three great seasons of the Christian calendar: The Christmas cycle; the Easter cycle; the Trinity cycle. The last may be called properly, the Post Pentecost cycle, since in most Missals (except Northern) these

Sundays were numbered "after the Octave of Pentecost."

**Decani**—in a church where the choir forms part of the chancel, the south side is the side of the dean, therefore called *decani*, of the dean. See *Cantoris*

**Deacon**—Greek, *diakonos*, a servant; see Acts 6:1-7. In the Lutheran Church, a man set apart to assist the pastor in the administration of the temporal affairs of the congregation. See CSB, 481

**Deaconess**—in the early Church, a woman chosen and consecrated to works of love and mercy among the sick, the poor, the ignorant, the fallen, the friendless. Cf Ro 16:1. The office was introduced into the United States in 1849 by the Reverend W. A. Passavant, D.D.

The Church's Orders for Consecration and Installation of a Deaconess will be found in *Occasional Services*, 119ff

**Declaration of Grace**—that is, of *forgiveness*. That part of the preparatory portion of The Liturgy which follows the Confession of Sins and the Prayer for Pardon—"Almighty God . . . hath had mercy upon us . . ." CSB, 8

**Dedication**—see *Consecration*

**Dedication, Feast of the**—the annual commemoration of the dedication of a church, the date, of course, depending upon that of the original day of dedication.

b—It is sometimes the custom to observe the "Name Day" of a church as the day for this commemoration: thus St. Paul's Church would observe the commemoration on St. Paul's Day; etc.

**Deprecation**—Latin, *deprecare*, to avert by prayer—a petition for deliverance from evil in The Litany. See CSB, 237

**Devotion**—comprised: meditation, prayer, worship  
practised: privately—morning and evening; regularly before Divine Worship

throughout *D W* as occasion permits

after *D W*—means: The Bible; the CSB; Books of Devotion—of which there are many excellent and inspirational

**Distribution**—the administration of the consecrated Elements in the Lord's Supper. See *Administration Forms of*, See CSB, 22

**Dominus vobiscum**—Latin of the Salutation, The Lord be with you. To this the response is, Et cum spiritu tuo, And with thy spirit. Cf CSB, 10, *et al.*

**Dossal**—sometimes *Dorsal*—from Latin *dorsum*, meaning, back. The permanent hanging (parament) back of and above the altar, when there is no reredos. It is made of silk, tapestry, etc., and may of course be fittingly decorated. Usually the *D* should be in the liturgical color of the season or day and vary with the other paraments; but a permanent *D* is not improper. In such case it should be in a color that will harmonize with the use of other variable paraments, such as red or green as the dominant color.

**Doxology**—Greek, *doxologia*, to speak glory, praise—an ascription of praise to God.

a—The *Gloria in excelsis* is the Greater Doxology—CSB, 9

b—The *Gloria Patri* is the Lesser *D*—CSB, 9

c—The concluding part of the Lord's Prayer is called its *D*

d—The full termination of the Collect

e—Any ascription of praise to the Holy Trinity

f—Concluding stanza of some hymns, which because of ascription of praise to the Holy Trinity is called its *D*. For example, the so-called Long Metre Doxology, see Hy 449, 471. See also 251, 419, 445, etc.

**Dust Cloth**—the topmost cover of the altar, the protector (cloth), when the altar is not in use at Divine Worship. A *D C* is sometimes

provided to cover the lectern and the pulpit.

**Eagle Lectern**—the eagle, being the symbol of St. John, the Apostle and Evangelist, has been used with wings outspread as the bookrest portion of a lectern.

**East, Turning to the**—see *Orientalization*.

**Easter**—the highest and most joyous festival in the Church Year, commemorating the Resurrection of Our Lord. It is variable in date.

The name is supposedly derived from *Eostre*, the Teutonic goddess of spring and dawn. The Greek Church, where the feast was celebrated the earliest, and the Latin Church use names derived from the Greek, *pascha*—the Passover. Celebration of this feast by Christians can be traced back to the sub-apostolic age. Polycarp, a disciple of the Apostle John, is known to have observed it. Another historic evidence of its very early and wide observance is the controversy which arose over the date of keeping it: this was around 160.

The rubric for finding this variable date will be found CSB, 491. Its effect upon the Church Year, that is, those days and seasons which vary in date, time, and length, is also shown in table form CSB, 493. It will be noted from these, that when Easter falls early, the Epiphany Season is the shorter and the Trinity Season the longer; when late, the effect upon those seasons is the opposite.

**Easter Rule, The**—The rule for finding the date of Easter is—"Easter is always the first Sunday after the full moon, which happens upon or next after the twenty-first day of March (ernal equinox). If the full moon happens upon a Sunday, Easter is the Sunday after."

**Ecclesiastical Year, The**—a name sometimes given to the Church or Christian Year.

**Elements, The Sacred**—the bread (unleavened wafers or hosts) and

the wine (fermented) used in the Lord's Supper.

**Elevation, The**—the act of lifting up before the congregation the consecrated elements (in turn) of the Holy Sacrament. Retention of this act "for the sake of the common man" was noted in Luther's *Formula Missae* of 1523; but the definite instruction was to "show it to the people," presupposing of course, that the ministrant did not elevate the host or chalice toward the cross but turned to face the congregation for this act. Naturally attached to this is the deep reverence on the part of the people at this action. The *E* was retained in many of the more important Church Orders, but in time was discarded by all completely, until the time of the Liturgical Revival when it again was observed.

**Ember Days**—the Wednesdays, Fridays, Saturdays of the weeks following Invocavit, Pentecost, September 13, and December 14. Thus there is an Embertide in each quarter of the year, which may account for the name "the four times." *ED* are days of fasting and prayer; they are ordination seasons. Their observance was discontinued in the Church of the Reformation.

**Epiklesis**—from a Greek word meaning *invocation*—one of the oldest prayers of The Liturgy, found universally in the ancient Greek Liturgies. It was addressed to God the Holy Ghost, during the prayers of consecration in the Holy Supper, beseeching His especial blessing upon "the creatures of bread and wine and upon those about to receive them."

**Epiphany**—from a Greek word meaning *manifestation, showing forth*—  
1—A showing forth (revelation) of the Divine in the Babe, Child, Man Jesus: thus at His birth, as a Lad in the Temple, and at His baptism, etc.

2—A fixed festival, January 6, and older in observance than the western Christmas. In the Eastern Church it

commemorated the birth and baptism of Jesus. Still observed in the Greek Church as the F of the Nativity. In the Latin Church it is the F of the Manifestation of Christ to the Wise Men

3—The season of the E sets forth the glory and Divinity of Christ; cf the Epiphany Gospels in CSB. The season varies in length and may have as many as six Sundays after the Festival, depending upon the date of Easter. The last Sunday after the E, except when there is but one, is invariably the Festival of the Transfiguration of Our Lord—the climax of epiphanies. This is a unique appointment of the Church of the Reformation.

**Epistle for the Day, The**—the first of two proper lections invariably read in The Liturgy.

1—A major proper

2—A section of Holy Scriptures usually chosen from one of the epistles of the New Testament (hence the name); but on rare occasions from one of the other books or an Old Testament Scripture. See CSB, 114, 152, 45, 56.

It is usually regarded as the Day's instruction in Christian truth or doctrine; sometimes it is declarative of the historic fact commemorated.

Combined with the accompanying Gospel for the Day, it develops the teaching of the particular Day.

The series of Epistles in the Church's use are well-nigh universal in the West. Their origin is unknown, but their age is great. That they were methodically and successfully chosen and appointed, even a simple study of them is bound to reveal.

**Epistle Side**—the liturgical south side of the sanctuary. See *Corner, Epistle*

**Epistoler**—one who reads The Epistle for the Day in The Liturgy

**Esto mihi**—Latin, Be Thou for me!—the first words of the Latin introit for Quinquagesima Sunday, giving the name to the day.

**Eucharist or The Holy E**—Greek,

*eucharistia*, thanksgiving—a name used to designate the (Office of) Holy Communion.

**Eucharistic Lights**—see *Sacramental Lights*.

**Evangelist**—one who brings good tidings; a preacher of the Evangel—the Gospel

b—The writers of the Four Gospels SS Matthew, Mark, Luke, John

**Evangelist's Days**—the days upon which the writers of the Four Gospels are commemorated in the course of the Church Year. See The Calendar, CSB, 490f

General Propria, 144

St Matthew, September 21; propria, 181; Liturgical color, Red

St Mark, April 25; propria, 178; Liturgical color, Red

St Luke, October 18; propria, 182; Liturgical color, Red

St John, December 27; propria, 176; Liturgical color, White

**Eve**—shortened form of *even, evening*—the day and night before a holy day marked by religious observances; for example, Christmas Eve, Easter Eve.

The celebration of the day or festival begins liturgically with the *Vespers of the Eve*: see for example, CSB, Gen Rub V, under *White*, p. 488.

**Exaudi**—*Hear*—the first word of the Latin introit for the Sunday after the Ascension of Our Lord. This word is the name of that Sunday.

Propria, CSB, 112

Liturgical color, White

**Excommunication**—an act of church discipline whereby the person against whom it is pronounced is excluded from the communion of the Church.

**Exhortation, The**—In the Order for Public Confession, CSB, 405, the address made to the congregation before the Collect for Purity and The Questions.

Originally found in a number of the better sixteenth century Church Orders, where in some cases it immediately precedes The Words of Institution in the Communion Office.

This was the case in *The Church Book*, where the Lord's Prayer follows and then the *Verba*.

It is said to have been written by Veit Dietrich (1506-1549).

**Exsurge**—*Arise*—the first word of the Latin introit for Sexagesima Sunday, translated, Arise. Sexagesima is also known by this Latin name.

**Fair Linen, The**—*The* altar cloth. The topmost cloth placed on the altar and always kept there. It is made of fine linen and hand-hemmed. It may be embroidered with five simple crosses, but only in white. These are located, one in each corner as the *FL* lies upon the mensa, and one in the very center. It symbolizes the winding sheet used in the burial of Our Lord's body.

See CSB, 489

**Faithful, Mass of the**—*Fidelium, Missa*—in the Eastern Church in the early Liturgies, that part which followed immediately after the dismissal of the catechumens and others not privileged to be present at the celebration of the Eucharist. It began with the Great Prayer and included the Office of Holy Communion.

A modern parallel would be that part of The Liturgy which begins with The Preface.

**Fall**—a term used sometimes to designate the colored parament on altar, lectern, or pulpit.

**Farse**—to lengthen or fill out or extend by interpolation or addition. For example, in the Middle Ages, it was customary to interpolate brief comments or explanations while singing the verses of the Epistle.

The *Kyrie* likewise was added to, and on occasion the *Amen*. This required musical notations as well as the words themselves. To render such extensions was called "farsing"; thus "a *Kyrie* was farsed."

**Fast**—a—Abstinence from food as a religious observance

b—The time of fasting

c—The principal fasts of the church are Advent and Lent

**Fastnacht**—German, *fast night*—the night before the Lenten season begins. English, Shrove Tuesday or Fat Tuesday. French, *Mardi Gras*. The day before Ash Wednesday usually a time of carnival and feasting before entering upon the rigors of the Lenten fast.

**Feast**—a term sometimes used instead of *Festival*, which see

**Feria, Ferial**—a weekday. *Ferial* applied to weekdays in opposition to *festival*.

**Festival**—a high, holy day; a set time of religious celebration. Festivals are regarded as days of solemnity and joyousness. There are festivals which have a fixed date, e.g., Christmas, December 25; Epiphany, January 6; and others of a movable date, e.g., Easter, which may range anywhere from March 22 to April 25.

There are Major FF and Minor FF: the latter important as to purpose and observance but not of like dignity with the former. The greater FF are in special honor of the God-head—Father, Son, and Holy Ghost. The lesser FF commemorate the holy Apostles, Evangelists, Martyrs, Saints, and great sacred Events.

These are in greatest part of fixed dates. See CSB, *The Calendar*, 496f

**Fish, The**—one of the most ancient and widely used symbols of Our Lord: the letters of the Greek word *ichthus*, fish, begin words which form the sentence, "Jesus Christ of God the Son Saviour."

**Fixed**—used as *invariable, not subject to change*; as the form of a service or of an order.

a—The variable portions appointed for use in The Liturgy or an Order, as fixed Lessons, Collects, Psalms, etc.—*fixed propria*

b—The ceremonies which may appear in the course of a service or office, as, the taking of the paten and the cup when saying the *Verba*; the lifting of the hands in benediction.

**Flagon** — a pitcher-like, lid-covered vessel of fine metal in which the wine is placed for use at a celebration of the Lord's Supper.

**Flowers** — Use of flowers for the adornment of the altar is permitted only when they are genuine. Artificial flowers must never be used. In the decoration of the chancel on festival or other occasions (e.g., a wedding) flowers are certainly in place but arrangement and location in no wise should obstruct clear view of and access to the altar.

**Font** — Latin, *fons*, spring, fountain—the receptacle of stone or wood or fine metal in which the water for the administration of holy baptism is placed.

**Font Cover** — the ornamental cover over the bowl of the font.

**Font Ewer** — the pitcher-like metal vessel in which water is brought to and from which it is poured into the font for use in holy baptism.

**Footpace** — or **Predella** — the raised platform, the topmost step, on which the altar is placed.

**Fringe** — an ornamental border of pendant cords or loose threads used as finish for various paraments.

**Frontal** — an altar hanging—parament—which covers the entire front of the altar.

**Frontlet** — see *Superfrontal*

**Funeral Pall** — a cloth covering for a casket when borne into the church, it remains in place during the office, and until the casket is removed from the church. It is made of violet or black cloth: it may be embroidered — usually with a large Latin cross in the center; a galloon is attached around the edges.

**Gabriel** — Hebrew, Hero of God—one of the seven Angels who stand before God. The Archangel who announced the incarnation of Our Lord, Lk 1:26. He also predicted the birth of John to Zacharias. He is mentioned twice in the book of Daniel. Day, March 24.

Symbol commonly used, a trumpet.

**Galloon** — an ornamental tape or nar-

row ribbon, woven in appropriate designs, used as an edging or other decoration on some of the paraments and vestments.

**Gaudete** — Latin, Rejoice—a name for the Third Sunday in Advent derived from the first word of the Latin introit.

**General or Special Thanksgiving, A Day of** — see *Thanksgiving, A Day of . . .*

**General Prayer, The** — The great prayer of adoration, supplication, and intercession in the Offertory of The Liturgy. It corresponds with the great prayer of the First Fruits in the ancient Liturgy of Holy Communion. It is, uniquely, the Church's *General Prayer* — for all things, for all sorts and conditions of men. It should be used always when the Holy Communion is celebrated. At other times another General Prayer may be used instead, CSB, 253ff; or a so-called free prayer may be offered, CSB, 485f. It is concluded with the Lord's Prayer, except when the Holy Communion is celebrated or when some special office of the Church precedes or follows the GP in The Liturgy.

According to rubric, the GP may be prayed paragraph by paragraph, each being followed by a respond by the congregation, "We beseech Thee . . ."

**Genuflection** — Latin, *genu*, knee; *flexere*, to bend—a bending of the right knee, as distinguished from kneeling.

**Georgian** — the style of architecture originated and developed during the time of the four Georges of England. In America it is commonly called *Colonial*.

**Girdle** — see *Cincture*

**Gloria in excelsis** — the canticle which follows immediately after the Kyrie in The Liturgy. It is the Greater Doxology. It is composed of the angels' song at Our Lord's nativity (the first three words of which in Latin give the name), and of praises and preces of an ancient but unknown source. There has been

much speculation as to authorship, but nothing of any certainty has resulted.

The canticle is three-part in composition—not exactly “Trinitarian,” since the Third Person of the Holy Trinity is alluded to only in the final ascription.

It is always sung at the celebration of Holy Communion. It should not be sung on Good Friday, and may be omitted in penitential seasons (Advent, except Gaudete; Lent, except Laetare), and on A Day of Humiliation and Prayer.

**Gloria Patri**—Latin, Glory be to the Father—the Lesser Doxology. It is used after the introit, the canticles (*Te Deum* and *Dignus est Agnus*, and *Benedicite omnia opera excepted*), the Psalms. It is said to date back to the seventh century. It is not only an ascription of praise to but a confession of the Most Holy Trinity.

**Gloria tibi**—Latin, Glory be to Thee, O Lord—the ascription immediately following the announcement of the Holy Gospel in The Liturgy.

**Glory**—a nimbus or aureola, especially when not only the head but the entire body is surrounded by its radiant brightness.

**Gloss**—Greek, *glossa*, tongue—interpretation, comment, exposition, explanation; as, for example, glosses of Holy Scripture.

**Good Friday**—the Friday in Holy Week, the anniversary of the crucifixion and death of Our Lord. It is also called *Feria sexta in paraseve*. Propria, CSB, 94

Liturgical color, Black. In some sections of the Church, all cloths and paraments are removed from the altar; all brasses likewise, except the cross and the two sacramental lights: these are veiled in black veiling.

**Good Shepherd Sunday**—name sometimes given to the Second Sunday after Easter derived from the liturgical Gospel of the Good Shepherd. Misericordias Sunday.

**Gospel for the Day, The**—The sec-

ond of two proper lections read in The Liturgy.

b—a major proper

c—a section of Holy Scripture, always chosen from one of the Four Gospels, which is preeminently that fact, announcement, teaching from the recorded life and words of Our Lord, which is the center of the Day's celebration.

The “Gospel” and “Epistle writings” were narrated, read, explained in the Church's gatherings for Divine Worship from the earliest times. Announcement and reading of *The Gospel* have always been attended by actions and expressions of greatest honor. The congregation rises and stands throughout the reading. Special lights are lighted. Ascription of praise precedes it; ascription of thanksgiving and worship follows it.

**Gospel Side**—the north side of the sanctuary. The Gospel Horn or Corner is the north-west corner of the altar: as one would face it, front, left.

**Gospeller**—a—a writer of one of the Four Gospels

b—one who reads The Gospel for the Day in The Liturgy

**Gothic**—more correctly **Pointed**—that major, medieval style of architecture in which the pointed arch is the distinctive mark. Loftiness, strength, beauty and richness of decoration, and in many cases a wealth of symbolism mark this widely used style. Many of the finest and greatest churches in the world are examples of one or another type of *Gothic*.

**Gown**—the common and not to be desired name for the *Black Robe*, which see

**Grace at Meals**—In this *grace* represents the Latin *gratiae*, thanks: it also covers the idea of blessing. It is the prayer said before and after meals as a thanksgiving or an invocation of Divine blessing. Definite traces of this use are as early as the third century.

**Gradine**—Latin, *gradus*, step—a re-

table or step or shelf behind and higher than the mensa. Upon it the altar crucifix or cross and the candlesticks are placed. The candlesticks are located immediately to either side of the crucifix or cross.

**Gradual for the Day, The**—one of the propria of The Liturgy. It is composed of a *verse(s)* from the Psalms (rarely other Scriptures), and the *Hallelujah* and *verse*.

It is sung immediately after the Epistle for the Day. Its name is probably derived from the fact that the cantor sang it from the step (*gradus*) of the ambo.

It usually emphasizes the thought of the Epistle and leads over to the immediately following Gospel.

The Hallelujah is not a part of it in penitential seasons, when this is displaced by *verse(s)* called the *Tract*, which see.

**Great or Holy Sabbath**—in the early Church the name given to the Sabbath or *Saturday* immediately before the Festival of Our Lord's Resurrection; derived from John 19:31.

**Greek Cross**—this cross is composed of four short limbs of equal length.

**Green**—one of the five Liturgical Colors. It is symbolic of hope, life, growth.

For its rubrical appointment see CSB, 489.

**Gregorian Chants (or Music)**—a series of eight chants or tones used in chanting the Psalms and canticles. They are said to have been arranged and introduced by *Gregory the Great* (541-604), who founded a *schola cantorum* and was active in developing liturgical form and practice. It is supposed that these tones descend from the traditional music of the ancient Jewish church.

A ninth tone, the *Tonus Peregrinus*, of early Gallican origin, has been added to the GCs. It is a beautiful chant.

The Gregorian Chant is called *Plain Chant* in distinction from *florid* music, part music as admitting melody but not harmony; all modern, meas-

ured music. Gregorian music is written in the old Church modes. It has no rhythm but that of the text to which it is "set." In the fullest sense it includes far more than the eight tones—the intonations and inflections of the lections, collects, versicles, prefices;—the settings of introits, graduals, responsories, antiphons;—the festival forms for *Kyrie*, *Gloria in excelsis*, *Credo*, *Sanctus*, *Agnus dei*, etc.;—these all are Plain Song.

**Half-year of the Church** (so called)—that part of the Church Year from the Octave of the Festival of the Holy Trinity to the Last Sunday after the Festival, during which the propria set forth the various phases of the Christian life as directed by the Holy Spirit in the teachings of the Divine Word. It is also called the non-festival half of the Church Year since it contains few major festivals.

**Half-year of the Lord** (so called)—that part of the Church Year from Advent Sunday to the Festival of the Holy Trinity (inclusive), during which the propria commemorate the great facts of Our Lord's life. It is also called the festival half of the Church Year.

**Hallelujah**—Hebrew, Praise ye Jehovah—

a—the ejaculation or ascription of joy and praise with which certain Psalms begin and end. Also found in the New Testament (Revelation)

b—The common respond after the Epistle for the Day in The Liturgy, when the proper Gradual or Sentence is not used. The Hallelujah is threefold. It is not used in Lent: CSB, 11

c—This ejaculation of praise is used variously: certain introits, many graduals have it. It is added to versicles, *Gloria Patri*, antiphons, responsories, etc.

**Hallowe'en**—October 31, the Eve of All Hallows; that is, All Saints' Day. In the Lutheran Church October 31

is the Festival of the Reformation, a major festival with an octave.

**Hands, Laying on of**—an external rite used in consecration or blessing. The more important places of its use are in baptism, confirmation, and ordination. See CSB, 392, 397, 401, 458, where the words of blessing declare the special gifts bestowed.

**Harvest, The Festival of**—the day on which special thanksgiving is offered to God for the fruits of the earth.

Propria, CSB, 186

Liturgical color, Red

**Hortology**—Greek, *heorte*, feast; *logos*, knowledge—study of the feasts, days, and seasons of the Church Year, their origin, meaning, and observance.

**History of the Passion, The**—see *Passion, The History of the*

**Hog Messe**—High Mass, the term used by the Swedish Church for the Service of Holy Communion.

**Holy Communion**—a name sometimes applied to the Lord's Supper, the emphasis, in this name, being on the interchange—Our Lord's giving: the communicant's receiving and his thanksgiving: therefore fellowship, oneness, in this case sacramental. St. Paul uses the term

**Holy Friday**—Good Friday.

**Holy Innocents**—the infant martyrs slaughtered by Herod in Bethlehem, Mt 2:16ff, are commemorated in the Church Year on December 28. Liturgical color, White.

**Holy Night**—a—Christmas Eve, because at this time Our Lord was born.

b—The night of Holy Thursday, because at this time the Lord's Supper was instituted

c—Easter Eve, Holy Saturday, because at the morning-break of this night Our Lord rose from the dead. The celebration of this great feast began this night.

**Holy Supper**—a name sometimes given to the Lord's Supper.

**Holy Thursday**—a—The Feast of Our Lord's Ascension.

b—Has been applied to the Thursday of Holy Week, Maundy Thursday, but is not thus used acceptably.

**Holy Week**—or **Great Week**—the week in the Church Year beginning with Palmarum. Still Week; Char Woche.

**Hosanna**—Hebrew, Save now—

a—A shout of praise, used by the singing crowds in welcoming Our Lord as He entered Jerusalem: thus of Messianic interpretation.

b—The ending phrase of the Sanctus in The Liturgy

c—The ending phrase of the Benedictus qui venit in The Liturgy. For both, see CSB, 20

**Host**—Latin, *hostia*—the name given to the consecrated bread (wafer) in the Lord's Supper. It is also named the *Sanctissimum*, the Most Holy.

**Humiliation and Prayer, A Day of**

—a specially appointed day for solemn and profound confession and supplication; a day of mourning—local; state; national.

Propria, CSB, 187

Liturgical color, Black

**Hymn**—In ancient Greece, *hymnos* was a festal song to the gods or heroes. The *Septuagint* applied it to the Psalms. St. Paul uses the word for Christian songs sung in their assemblies; see, Eph. 5:19; Col. 3. In the Latin Vulgate and Christian writings from Augustine on *Hymnus* covered all song with praise to God. In English, hymn, implying praise, is applied generally to any composition suitable for singing or chanting in worship; specifically to metrical compositions in stanza form for congregational singing; narrowly to those humanly composed as against inspired Scripture songs.

The *Hymn* is a liturgical element of The Liturgy, CSB, 13; and is to contribute its part to the harmony of the same and the Day. The great body of hymnody now available for use in Divine Worship received much of its inspiration from the

revival of congregational church song at the time of the Reformation.

**Ichthus**—see *Fish*

**Iconography**—Greek, *eikon*, image; *graphia*, writing—the study of description, history, and interpretation of depictions of sacred symbols in Christian art.

**I H S — I H C**—the monogram of the sacred Name JESUS in the Greek; wrongly and artificially interpreted “I have suffered” and *Jesus hominum salvator*, “Jesus of men the Saviour.”

**Immovable Festival**—one which always falls on the same date of the month, irrespective of the day of the week, e.g., Christmas.

**Incarnation**—Latin, *incarnatio*, made flesh—Nicene Creed, “. . . and was made man, . . .” The Divine act by which the Son of God became man. The Incarnation is celebrated as one of the Great Festivals of the Church Year—The Nativity of Our Lord, December 25.

Propria, CSB, 45ff

Liturgical color, White

**Installation or Induction**—the formal act of inducting an ordained minister into office as pastor of a congregation.

For the Order, see CSB, 460

b—Formal act of inducting a Parish Deaconess

See *Occasional Services*, 125

c—Formal act of inducting church officials (deacons) into office. See, CSB, 481

d—Formal act of inducting a president of a synod or of ULCA

See *Occasional Services*, 137

**Institution of the Lord's Supper, The**—the account is recorded in Mt 26:26ff; Mk 14:22ff; Lk 22:19ff; 1Co 11:23ff. These are harmonized for The Words of Institution as used in The Liturgy; see, CSB, 21

**Intercession**—Latin, *intercedere*—prayer, pleading in behalf of others. Certain of the Collects of the CSB are so named; see pp. 223f

Certain of the petitions of The Lit-

any are such; see, CSB, 238, “To behold . . .”

**Intinction**—Latin, *intingere*, to dip in—the method of administering the consecrated elements in the Lord’s Supper by dipping the wafer in the wine, thus communicating in both kinds at the same time. This was the practice of the Early Church, and still is that of the Eastern and Greek churches.

**Introit**—Latin, *intro ire*, to enter or go within—The Scripture verses forming the *Antiphon* and the *Psalm Verse*, sung at the beginning of The Liturgy. It is always concluded with the *Gloria Patri*, after which the *Antiphon* is repeated. For rubrical directions, see CSB, 484, 485.

A proper introit is appointed in the CSB for every festival, Sunday, some days, and minor festivals in the Church Year. Originally the entire Psalm was sung, or such part until the ministrant had reached the altar, when, on signal, the *Gloria Patri* was sung.

During the singing of the introit, the minister makes his entrance and goes to the altar.

All that precedes the introit in The Service in the CSB is preparatory. The introit is the beginning of The Liturgy.

**Invitatory**—Latin, *invitatorium*—an invitation to adore and praise. b—the antiphon of the *Venite exultemus* (Psalm 95) of Matins. By some liturgists, the *Invitatory and the Venite* are spoken of as *The Invitatory*

c—Proper invitatories are to be used as appointed instead of the general invitatory. See CSB, 191ff, and 486

**Invocation**—Latin, *invocare*, to call upon—

a—applied to the words, “In the Name . . .” at the beginning of the preparatory part of The Liturgy

b—the first petitions of The Litany

c—A Hymn of Invocation of the Holy Ghost may be sung at the beginning of The Liturgy, Matins, etc. See Gen Rub, CSB

**Invocavit**—the Latin name from the

first word of the Latin introit (*Invocabit*. He shall call) for the First Sunday in Lent.

**James the Elder, Apostle, Saint**—son of Zebedee, brother of John. He with Peter and John were the inner three of the apostles.

Commemorated July 25

Propria, CSB, 181

Liturgical color, Red

Symbols, pilgrim's staff, shell, key

**James the Less, Apostle, Saint**—son of Alphaeus. Mk 15:40 responsible for the title "the Less," which probably was in distinction from St James the Elder.

Commemorated with St Philip the Apostle, May 1

Propria, CSB, 178

Liturgical color, Red

Symbols, square rule, club

**John the Baptist, Saint**—the Forerunner of Our Lord.

The commemoration is noted as *The Nativity of . . .* and is dated June 24

Propria, CSB, 179

Liturgical color, Red

Symbols, a lamb, head on a platter, an animal's pelt or skin

**John, Apostle, Evangelist, Saint**—son of Zebedee, brother of James the Elder; the "Beloved Disciple"; one of the inner three of the apostles; one of the four Evangelists

Commemorated, December 27

Propria, CSB, 176

Liturgical color, White

Symbols, eagle, chalice, kettle

**Jubilate**—Latin, Rejoice—the Third Sunday after Easter, so named from the first word of the Latin introit.

Propria, CSB, 104

Liturgical color, White

**Jude, Apostle, Saint**—commemorated with St Simon, Apostle, October 28

Propria, CSB, 183

Liturgical color, Red

Symbols, sword, club, square rule

**Judica—Passion Sunday**—the Fifth Sunday in Lent, so named from the first word of the Latin introit, meaning Judge. See *Passion Sunday*.

**Kirchen Ordnung**—see *Church Order*.

**Kneeling**—is a normal posture inspired by the sense of supplication and confession. This became the posture early in Christian life for private devotions. It is a consequent introduction into public worship. According to rubric, kneeling is permissible for *The Confession* (Preparatory part of The Liturgy), and required in *The Order for Public Confession*, and in praying The Litany.

**Kneeling Cushion**—the pad placed upon the altar step, used by the ministrant or server—acolyte—during Divine Worship.

**Kneeling Step**—the removable, small step placed directly before the front center of the altar for use of the ministrant for kneeling during Divine Worship.

**Kyrie**—Greek, *Kyrie eleison*, Lord, have mercy . . . —the threefold supplication in The Liturgy, the Orders, and many Offices. It is named the Lesser Litany (St Benedict names it such) and formed the respond by the faithful to various prayer forms. In The Liturgy it is a remnant of such a suppliant and intercessory prayer with which The Liturgy once began. It was introduced into the west from the east by St Sylvester in 321. See CSB, 9, 30, 35, etc.

**Lace**—delicate, openwork fabric of threads of linen (etc.) ornamented with inwoven pattern, used improperly as edging for the Altar Cloth (the Fair Linen) and other paraments.

**Laetare**—Latin, Rejoice—the Fourth Sunday in Lent, so named from the first word of the Latin introit. The Sunday is sometimes named Refreshment or Mid-Lent Sunday.

**Laity**—Greek, *laos*, people—the people as distinguished from the ordained clergy.

**Latin Cross**—the ordinary form of the cross, the lower limb is longer than the other limbs. It is called

variously *crux immissa*—cross with one part inserted into the other; *crux capitata*—cross with a head.

**Laus tibi, Christe**—Praise be to Thee, O Christ—the respond of adoring thanksgiving following the reading of the Gospel for the Day. CSB, 11

**Lavabo (Dish)**—a small bowl, made of fine metal, gold lined, used to contain water for cleansing fingers. *Lavabo Cloth*—the cloth used to dry the fingers, a wrong name for a *Purificator*, which is used only to cleanse the rim of the chalice.

**Lay Baptism**—the sacrament of Baptism administered in a case of necessity by a lay person. If the child (person) lives the baptism should be confirmed in the church. For this Office see, CSB, 393f

**Lectern—Lecturn**—Latin, *legere*, to read—a desk or stand of wood or metal for the Bible, from which the Lessons are read at Divine Worship. It is derived from the ancient *ambo*, which see. The sometimes used term *Lecturn* claims its justification from the fact that the book rest part, sometimes two, three, even four sided, was set on a pivot so that the top could be turned from one side to another for convenience of reader. Each side would hold a book.

**Lection**—Latin, *lectio*, reading—a lesson from the Holy Scriptures.

**Lectionary**—the tables of lessons which are appointed to be read in The Liturgy, Matins, Vespers. See CSB, 494ff

**Ledge, Altar**—name sometimes used for the *retable* or *gradine*, which see.

**Lent**—Anglo-Saxon, *lencten*, spring—the penitential season preceding the Festival of Our Lord's Resurrection. During the ongrowing centuries of the Church's growth, the length of this season varied; but from about the time of Gregory the Great it embraced forty fast days,—six and a half weeks excluding the Sundays,—beginning with Ash Wednesday, the date of which varies according to the date of Easter.

Sundays in but not of Lent are regarded as festival days, hence not included in the forty-day enumeration. Festivals falling in this period usually are transferred to the nearest Sunday, except when that is Palmarum.

The length of the season is usually regarded as symbolic of Our Lord's Fast of forty days in the wilderness. Lent commemorates the Sufferings and Death of Our Lord.

Propria begin with p. 76, CSB  
Liturgical color, Violet from Ash Wednesday (if it has not been used beginning with Septuagesima) to and inclusive of The Service of Palmarum. Black with Vespers of Palmarum and throughout Holy Week, except Holy Thursday evening only if there be a celebration of the Lord's Supper, then the color is White for that celebration only.

**Lesser Litany**—the *Kyrie*, which see.  
**Lights**—name sometimes given to the candles used upon the altar. Originally their use was wholly utilitarian; but they have become symbolic of joy, brightness, splendor, glory, and especially in the case of the Sacramental Lights, of Christ the Light of the world.

**Linens**—rightly there are two groups of these: 1—Altar linens, the three cloths with which the altar is furnished; the first, the cere cloth; the second, a protector cloth; the third, the Fair Linen.

2—Sacramental Linens, because used only at a celebration of the Sacrament of the Altar. They are: the corporal, the pall, the veil. The burse and purificators are considered additional to these, but generally included in the general designation.

**Litany**—Greek, *litaneia*—a supplicatory and intercessory form of prayer; then a liturgical prayer in which the officient offers the petitions, etc., and the people respond to each prex or group of supplications.

The litany form is of great age. It is primarily penitential. It is deeply, movingly devotional.

Mamertus, Bishop of Vienna, cir 460, is said to have originated the use of litanies in procession in time of great distress or need.

In the ancient Eastern Church the litany form of prayer introduced the celebration of the Lord's Supper. A remnant of this today is in the Kyrie of The Liturgy.

The *L* as appointed in the CSB, 236ff, is that of the Western Church as adapted by Luther (Cf *Luther's Works in English*, vol. 6). The rubrics, CSB, 236, regulate the use of the *L*, which is a very wide one. It may be sung or said; but it would appear, that saying — praying in speaking voice—is far more moving and inspiring.

Other Litanies are available, but not formally appointed for church use. Examples. The Litany of the Passion; The Litany of the Holy Sacrament; The Litany of the Holy Ghost: . . . for the Sick; . . . for the Dying; etc., etc. See *Oremus*, 163ff.

**Litany Collects** — the collects concluding The Litany, each of which is introduced with its appropriate Versicle and Response. For sources of these collects, see *Luther's Works in English*, vol. 6.

**Litany Desk or Prie Dieu** — a movable prayer desk.

**Liturgic or Liturgical** — pertaining to a liturgy or to formal worship; thus, a liturgical church or practice.  
b—At times used technically to denote a certain use or even classification; e.g., the liturgical east.

**Liturgical Colors** — see *Colors, Liturgical*.

**Liturgical East End** — when a church or chapel is not actually orientated, the end in which the altar is erected, no matter what other point of the compass it may be, is spoken of technically as the *Liturgical East End*. Similar terminology then governs the other locations: The liturgical north; . . . west; . . . south.

**Liturgical Lessons** — properly, only the Epistle for the Day and the Gospel for the Day.

**Liturgical Paraments** — specifically,

the decorated, colored hangings for altar, lectern; pulpit. The dossal also, if its use varies with liturgical appointment. See CSB, Gen Rub, V, 488

**Liturgy** — Greek, *leitourgia*, public service—The term is used in two senses: 1—The entire body of liturgical material appointed for use in Divine Worship under authority of the Church.

2—Specifically. The Liturgy of the Lord's Supper (CSB, The Service).

**Lord's Day, The** — The New Testament name for the First Day of the Week, now universally observed throughout Christendom in honor of Our Lord's Resurrection.

**Lord's Prayer, The** — Latin, *Pater noster*, Our Father — The Prayer which Our Lord taught His disciples: Mt 6:9ff; Lk 11:2ff. It is the most revered and most used Prayer of Christendom. It is centered in the Church's Liturgy, Orders, and Offices. It is the cherished prayer of the faithful in all private devotions. The doxology, "For Thine is . . .," is an admitted later addition to the Prayer.

**Lord's Supper, The** — the Holy Sacrament instituted by Our Lord after the Pascal Supper, which He had eaten with His disciples in the Upper Room, that night in which He was betrayed.

b—The highest act of Divine Worship in which the believer is privileged to participate and partake.  
c—The climactic Action of the Church's Liturgy.

**Low Sunday** — the Sunday within the Octave of Easter or First Sunday after Easter—*Quasi modo geniti* from the Latin introit, "As new born babes." It is also named thus, Low Sunday, in contrast to the high Feast, the Queen of Festivals.

**Luke, Evangelist, Saint** — author of the Third Gospel and of the Acts of the Apostles; devoted companion of St Paul; described variously as a physician, and as an artist.

Commemorated, October 18

Propria, CSB, 182

Liturgical color, Red  
Symbols, ox, book, brush, palet

**Magnificat, The**—the major canticle used at Vespers. For its proper use, see CSB, 488.

In Latin the canticle begins, *Magnificat anima mea Dominum*; hence its name.

It is the praise spoken by the Virgin Mary on her visit to Elisabeth, Lk 1:46-55.

**Maltese Cross**—a cross of four triangular shaped arms of equal length. Origin, the badge of the Knights of Malta (Hospitallers of St John of Jerusalem).

**Maniple**—Latin, *manipulum*—one of the Mass vestments. Anciently a long, narrow strip of fine cloth—linen—suspended over the left forearm, used by the ministrant to wipe away perspiration and dry his hands; later to cleanse the rim of the chalice. Now it is made of silk or other rich material in the liturgical color, embroidered with three crosses. It is not used with other Mass vestments in Lutheran use.

**Mark, Evangelist, Saint**—John Mark, writer of the Second Gospel, which is commonly considered the oldest of the Four; companion at various times of SS Peter and Paul.

Commemorated April 25

Propria, CSB, 178

Liturgical color, Red

Symbols, lion, scroll

**Marriage, Order of**—see CSB, 449ff.

**Marriage Ring**—see *Wedding Ring, The*.

**Mary, The Virgin**—the Mother of Jesus, commemorated in the Church's Calendar together with Our Lord, February 2—The Presentation, otherwise named the Purification of the Virgin Mary; March 25—The Annunciation; July 2—The Visitation

Propria, CSB, 176, 177, 180

Liturgical color, White

**Mass**—Latin, *missa*, one of the words in the dismissal of the congregation, *Ite missa est*, variously translated,

Go, mass is ended (!) or Go, you are dismissed.

The word came to denote the particular service from which the people were dismissed. The Roman Church does not own a monopoly on the name, for it is used in some parts of the Church of the Reformation, as for example, Sweden and other countries. Note the remnant of this use in the name *Christmas*.

**Mass of the Catechumens, The**—see *Catechumenorum, Missa*

**Mass of the Faithful, The**—see *Faithful, Mass of*

**Matins**—Latin, *matutinum*, of the morning— one of the Canonical Hours. The Order for Matins, see CSB, 25, is the Office for morning prayer and praise; it consists of elements from the historic morning hours. It has been in unbroken use in the Church of the Reformation since the Reformation period.

See CSB, Gen Rub III, 486f

**Matthew, Apostle, Evangelist, Saint**—writer of the First Gospel, known as Levi before his call.

Commemorated September 21

Propria, CSB, 181

Liturgical color, Red

Symbols, a man winged, holding a scroll, a purse, a lance

**Matthias, Apostle, Saint**—that disciple of Jesus upon whom the lot fell when the apostolic group chose a successor in the Apostolate to Judas Iscariot.

Commemorated February 24

Propria, CSB, 171

Liturgical color, Red

Symbol, a dice

**Maundy Thursday**—The Thursday of Holy Week, *Feria Quinta*; sometimes Green Thursday, never Holy Thursday (which see).

Called *MT*—a—because it was the day when Our Lord washed His disciples' feet, when He gave them a new commandment—this is a part of the first antiphon of that commemoration, *Mandatum novum*, A new commandment.

b—or from the Latin name, *Dies mandati*, the Day of command:

commemorating the institution by Our Lord of the Holy Supper—Do this, is the command there.

c—or from the custom of making gifts to the poor in baskets on this day—*maunds*.

**Propria**, CSB, 98

Liturgical color, Violet or Black for Holy Week; White only for the celebration of the Lord's Supper

**Memorial Collect**—a collect used after the Collect for the Day as a memorial of some saint or minor festival.

**Mensa**—Latin for table—the top of the altar.

**Michael and All Angels, Saint**—the Archangel—one of the three archangels mentioned in Holy Scripture.

Commemorated September 29

**Propers**, CSB, 181

Liturgical color, White

Symbols, banner, sword, scales, dragon under his foot.

**Minister**—the common name designating an ordained minister of the Gospel.

a—Primarily a servant of the faithful who administers to them the Word and Sacraments

b—A servant of God

c—One who assists the officiating clergyman

**Ministerium**—in contrast to *synod*—The *M* is the gathering of ordained ministers only: the *Synod* is the gathering of clergy and lay representatives.

The historic *M* is still maintained by the two oldest Synods, the Ministerium of Pennsylvania and the Synod of New York.

**Ministrant**—not a good term, but sometimes used for *Liturgist*, which also is not exact and a bit awkward. The desire in use of *M* is to express, “The ordained minister who conducts Divine Worship.”

**Misericordias Domini**—the Second Sunday after Easter, so named from the first two words of the Latin introit—the tender mercies of the Lord.

**Propria**, CSB, 103

Liturgical color, White

**Missal**—rightly, a Mass Book;—the Altar Book; the book containing The Liturgy, Propers, Orders for Matins, Vespers, etc.

**Missal Stand**—the small bookrest of wood or metal, placed on the mensa for the altar book. When the Lord's Supper is not celebrated the correct location is front, center. When there is a celebration, the correct location is on the Gospel Side, so placed that the book faces toward the minister. The *MS* should not rest upon any part of the corporal.

**Monday in Holy Week, The**—*Feria Secunda*, a greater feria.

**Propria**, CSB, 91

Liturgical color, Black or Violet

**Monograms, Sacred**—see *Alpha and Omega; Chi Rho; IHS; Ichthys*

**Mortar-board**—probably derived from the French *mortier*, the cap worn by the ancient kings of France and still worn in that country by officials in courts of justice.

A popular name for the academic head-covering worn at colleges, etc. It is used as a head-covering for female chorister, but this is not a desirable use for this purpose.

**Movable Festival**—one of varying date. Easter is such: its date governs the dating of other days and feasts.

**Motett**—a—a little anthem

b—a short piece of sacred music arranged in harmony

c—a musical composition, sacred in character, in from one to eight parts

*M* is said to have originated in the thirteenth century.

Bach's sacred motets are many and noted

**Narthex**—the western portion of the church building (orientated) containing the main entrance, the vestibule.

**Nativity of Our Lord, The**—see *Christmas*

**Nativity of St. John the Baptist, The**—see *John the Baptist* . . .

**Nave**—from the Latin, *navis*, meaning ship—the chief or main body of

a church, extending from entrance to chancel.

**New Year's Day**—the beginning of a civil year; accorded a subsidiary place in the Church Year Calendar. A Collect is provided for this commemoration and is used only after the proper Collect of the Feast of the Circumcision and the Name of Jesus.

**Nicene Creed, The**—the traditional baptismal creed of the Eastern Church. It was adopted and formally promulgated at the First General Council of the Universal Church in 325 at Nicea in the reign of Constantine.

It was enlarged at the Second Council held at Constantinople in 381. This is invariably the Creed of The Liturgy, and is more correctly known as the Niceno-Constantinopolitan Creed.

**Nimbus**—Latin, cloud—a halo of light and glory encircling the head of Christ, representations of the Father and of the Holy Ghost. In somewhat simpler form it also is used with representations of the Virgin and the Saints.

It is in contrast to the *aureola* (which see), which encircles the entire body.

When encircling the head of Christ it is enriched with a cross and jeweled border; the Father, with a triangle; the Holy Ghost, with a cross of simpler design. It is disk shaped when used for saints or martyrs.

**Nones**—Latin, *nona*, ninth—one of the Canonical Hours, usually said about three p. m.

**Norman Architecture**—the style introduced into England by the Normans at the Conquest, 1066. Some of its unique features are the semi-circular arch, massive pillars with zig-zag ornamentation but simple bases and mouldings. Characteristics of this style are severe simplicity and general massiveness.

**North Side**—see *Gospel Side*

**Novena**—a devotion repeated on nine successive days in the form of a

prayer for a particular blessing.

**Nunc Dimitiss**—the second of the Vesper canticles, so named from the first words of the Latin version. It is the song of Simeon when he received and held Our Lord in His arms at His presentation in the Temple, Lk 2:29ff.

For its use, see CSB, 34, 488

**O Antiphons, The—The Great Antiphons**—the seven antiphons used, one each day, with the Magnificat at Vespers, from December 17 to 23 inclusive. Of unknown origin but dating from the ninth century. All are addressed to Our Lord and are Scriptural titles, and conclude with a petition centered in His advent. They are known by the opening words in Latin: *O Sapientia*, O Wisdom; *O Adonai*, O Lord of lords; Ruler; *O Radix Jesse*, O Root of Jesse; *O Clavis David*, O Key of David; *O Oriens*, O Dayspring; *O Rex Gentium*, O King of the Gentiles; *O Emmanuel*, O Emmanuel. These antiphons have been versified by John Mason Neale, and four of these stanzas comprise the first hymn in The Hymnal of the CSB.

**Obsecration**—Latin, *obsecrare*, to ask on sacred grounds—the petitions of The Litany which begin with the word *By* (*per*), pleading for mercy on the ground of one of Our Lord's redemptive acts. See CSB, 237

**Occasional**—special needs which arise from time to time. In liturgical sense the *Occasional Services*—such actions in church life which arise occasionally and are met by authoritative provision—Baptism, Confirmation, Burial of the Dead, Marriage, etc., etc. See CSB, 389ff and the manual *Occasional Services*

**Octave**—Latin, *octavus*, eighth—An *O* is made up of a Major Festival and the seven days thereafter. Such period is called an *O*, the last day is “the Octave of the Feast.”

Only Major Festivals are so observed in The Calendar, and the

celebration of such a feast continues throughout its *O*.

Christmas, the Epiphany, the Transfiguration, Easter, the Ascension, Pentecost, the F of the Holy Trinity, the F of the Reformation are those with *O*.

**Oculi**—Latin, eyes—the Third Sunday in Lent, so named from the first word of the Latin introit.

Propria, CSB, 82

Liturgical color, Violet

**Offering Plate**—the metal or wooden plate on which the gifts of the faithful are placed at Divine Worship for presentation before the altar.

**Offertory, The**—Latin, *offerō*, to offer up—See CSB, 13f. That part of The Liturgy consisting of the *Offertory Sentences*—verses from the Psalms offering petitions and praise; the *Gathering* and *Presentation—Offering—of the Gifts of the Faithful*; the *Offering of the Prayer of the Faithful*, which come directly before The Preface.

Anciently here the sacred elements of bread and wine also were presented, offered for blessing, placed upon the altar, prior to sacramental use in the Communion Office. This was accompanied by the singing of the *Offertorium* (the Psalm verses) from which the present Offertory Sentences are derived. These, a minor proper, varied with the Day.

**Office**—is to be regarded as used in a number of senses.

An Office is a minor order governing the conducting and administration of a specific religious (liturgical) action, united with or imbedded in a major order. See *Occasional Services*. It is also used to denominate certain necessary appointments for use in an order, for example, The Office of St. Paul would mean the propria for St. Paul's Day. In the highest sense, The Office of Holy Communion—the complete liturgical appointment.

**Offices and Orders of the Church, The**—see *Occasional Services*

**Officiant**—sometimes for Liturgist;

sometimes for Ministrant—Minister—the ordained minister who conducts Divine Worship or administers an Office or Sacrament.

**Officiate**—to perform (conduct) a public religious (liturgical) action or service; to conduct Divine Worship; to administer a (The) Sacrament.

**Office Lights**—not exactly a correct term, but name sometimes given to altar lights (usually “branched”), other than the sacramental lights, and which are lighted at certain minor services or offices.

**Orarium**—Greek name for the stole. In the Greek Church it signifies, 1—the cords by which Our Lord was bound when arrested; 2—the yoke of Christ, and the grace of obedience

**Order**—an O is a formal, full liturgical appointment, embracing the order of parts and the proper provision for the use of the same, for the conduct of a specific religious action.

It is a complete service in itself. Thus, The Order of Matins; or, The Order for the Administration of Baptism; etc.

**Ordinance**—Latin, *ordinare*, to order—an observance which is commanded; for example, the Sacraments, Prayer, Divine Worship, etc. A rule established by authority.

**Ordinand**—one about to be ordained to the Holy Ministry.

**Ordination**—the official consecration and commissioning of a minister of the Gospel by the Church.

For the Order, see CSB, 454ff.

**Ordinator**—the one who ordains; the minister who conducts the Office of Ordination.

**Oremus**—the bid, Let us pray.

**Orientate**—to face the orient, the east. When the officiant faces the altar during the sacrificial parts of The Liturgy, Orders, Offices, he is said to *orientate*, — is practicing orientation—facing the east.

There is a General Rubric related to this in CSB, Gen Rub I, 484.

**Orientation**—a — construction of a

church or chapel on an east-west line, so that the altar is located in the east end.

b—to face toward the east.

**Orison**—a prayer.

**Ornamenta**—Latin, ornaments—those things which embellish, or which added to or used with others render the latter more beautiful.

**Pall**—a small linen-covered, cardboard square (six to eight inches) use to cover the chalice at certain times during the communion office. It may be embroidered but only in white. A neatly hemmed square of linen of the same size is attached to the underside of the *P* by a few stitches at the corners, so that it can be removed readily when mussed or soiled. See also *Funeral Pall*.

**Palmarum**—Palm Sunday, the Sixth Sunday in Lent, named from old Latin name *Dominica palmarum* or *Dies palmarum*, The Lord's Day (or Day) of the Palms.

**Propria**, CSB, 89

Liturgical color, Violet for The Liturgy; Violet or Black for Vespers

**Paraments** — **Paramentie** — Latin, *parare*, to prepare—General: Vestments, colored hangings, linens, sanctuary carpets or rugs, tapestries, etc.

Specific: Liturgical paraments, which see

Cf CSB, Gen Rub V, 488

**Passion, The History of the**—a harmony of the accounts of the Passion of Our Lord as recorded in the Four Gospels.

At the time of the Reformation Bugenhagen arranged one, which has not been improved upon to any great degree.

The idea probably descended from the mediaeval *Passionales*, wherein the Passion Narrative was broken into parts for devotional uses: these portions not always following the account of a particular Gospel, but being taken from one or another. The History in the CSB, 364ff, descends through that first appearing in *The Church Book*, and is not a

particularly acceptable revision thereof.

Rubrics governing use, CSB, 364

**Passion Sunday—Judica**—the Fifth Sunday in Lent. Anciently the commemoration of Our Lord's Passion began with this day, the strict observance being confined to this week—called Passion Week, the Passiontide—and to Holy Week. Reference to the Gospels appointed for *these days* will witness to this ancient practice.

On this day the Reading of the Passion began.

See *Judica*

**Passion Week**—the week following Judica or Passion Sunday.

**Passiontide**—the period beginning with Passion Sunday and continuing to the Vespers of Easter Eve (not inclusive).

Lent sometimes is called The Passiontide but this is incorrect.

**Paten**—Latin, *patina*, a dish—the small plate of precious or fine metal used to hold the hosts—wafers—for consecration and distribution in the Office of Holy Communion. It usually is constructed with a depression in the center, large enough to fit into the top of the cup of the chalice.

**Pater noster**—Latin, Our Father—the first two words of the Lord's Prayer in Latin.

**Paul, Saint**—the foremost Apostle and teacher of the Early Church. His conversion is commemorated January 25

**Propria**, CSB, 176

Liturgical color, Red

He is again commemorated, together with St Peter, June 29

**Propria**, CSB, 180

Liturgical color, Red

The Epistle for Sexagesima Sunday includes the enumerating of his experiences, etc.; and the proper Collect for that day originally contained a reference to him

Symbol, two crossed swords, or two held swords

**Pax, The**—Latin, peace—The Peace of the Lord be with you alway—the

benedictory salutation pronounced on the faithful immediately after the recital of the words of Institution in the Communion Office. Luther calls it "The Gospel Benediction (or Absolution)."

Cf CSB, 21.

**Penitential Psalms, The**—Psalms 6, 32, 38, 51, 102, 130, 143. Anciently—and still—used as proper Psalms at Matins and Vespers during the weeks of Lent, from Ash Wednesday to Holy Week; then repeated through that week.

**Pectoral Cross**—a cross of precious metal, fittingly decorated, worn pendant on a cord or chain around the neck of a bishop or high church official; e.g., the President of a synod; the President of the ULCA; the Archbishop of Uppsala.

It is not considered proper or good taste for an ordained minister to wear a pendant cross over his vestment when ministering at the altar.

**Pede-carpet — Mat**—the carpet or rug placed on the predella immediately before the altar.

**Pentecost**—Greek *pentekoste hemera*, fiftieth day—Seventh Sunday, fiftieth day, after Easter; tenth day after The Ascension. The feast which commemorates the descent of God the Holy Ghost upon the waiting, expectant disciples; the Birthday of the Church. In England named *Whitsunday*, which see.

Propria, CSB, 113

Liturgical color, Red

This festival has an Octave

**Pericope**—from a Greek word meaning *a section*; applied to the sections of Gospels and Epistles selected to be read as the Liturgical Lessons of the Festivals, Sundays, and Days of the Church's Year. All taken together form "The System of Pericopes"—this designation used broadly will also cover the Lessons for Matins and Vespers.

See CSB, 494ff, 497ff

**Perpendicular Architecture**—one of the styles, the third, of Gothic architecture: so named because of the arrangement and the perpendicular

lines of the tracery: this the most striking feature.

**Peter, Saint, Apostle**—commemorated together with St. Paul June 29 Propria, CSB, 180

Liturgical color, Red

Symbols, boat, keys, cock, upside down cross

**Petition**—Latin, *peto*, to reach after, seek. General—a prayer whether personal or united.

**Petitions**—a—Supplications

b—The supplications in The Litany beginning with "We poor sinners do beseech Thee"—CSB, 237—continuing p. 238, where in second group they take the form of intercessions, "To give to all nations..."

**Pew**—a seat of varying length with a back, in chapel or church, intended for use of several worshipers.

**Philip, Apostle, Saint**—commemorated with St James May 1.

Propria, CSB, 178

Liturgical color, Red

Symbol, a dragon

**Plain Chant or Song**—*cantus planus*—unison (chant) music in free recitative rhythm, used from early times in the services of the Church. It is marked by great solemnity, simplicity, yet full of dignity.

See also *Gregorian Chant*

**Polychrome**—done in many colors—a style of decoration; for example, a carved, wooden altar cross or candlesticks "illuminated" with decorative color.

**Porch**—the entrance or vestibule of a church.

**Postcommunion**—literally, after communion—that part of The Liturgy following immediately after the Administration of the Sacred Elements.

The ancient variable postcommunion chant and collect have been displaced in The Liturgy with the *Nunc dimittis* and an invariable collect.

See CSB, 22ff

**Postil**—a collection of sermons, homilies, comments on the pericopes of the Church Year. The name is derived from the customary phrase

with which these were begun, *post illa verba S Scripturae*, following these words of Holy Scripture. In the Reformation period such collections became numerous and were useful and popular, Luther issued a number; Veit Dietrich also; Matthesius, Brentz, *et al.*

**Posture in Prayer**—The early Christians stood for prayer. It was believed to have been an apostolic usage in worship. The Council of Nicea, 325, forbade kneeling on Sundays and in daily worship between Easter and Pentecost.

**Praise**—the act of offering worship, thanksgiving, laudation to God.

**Praise be to Thee, O Christ**—*Laus tibi, Christe*—the response of adoring thanksgiving after the reading of the Gospel for the Day, which is specifically His Word.

Cf CSB, 11

**Prayer**—the act of offering—making—devout petitions to God,—Father, Son, and Holy Ghost; worship, confession, praise, thanksgiving, supplication, intercession.

**Prayer for the Dead**—Remembrance of the departed in prayer has been a devout act of the faithful since the days of the early church. Unhappily many abuses and superstitions became attached to it, and its early genuine devotion was lost sight of.

At the time of the Reformation much was said of this devotion, and finally Luther in a sermon, 1523, said: “For the dead, inasmuch as the Scripture says nothing about them, I hold that it is no sin to pray somewhat in this wise in private devotion (for my friend), Dear God, if the souls can be helped, be merciful to them. And when this has been done once or twice let that be enough.”

The Hannover Church Order of 1538 says: “It is a fine, ancient custom, but must be done rightly. We must not first offer for their sins, but should give thanks for the One Sacrifice, which all of us enjoy in this life and after this life.”

See CSB, 445—second collect; also *Collects and Prayers*, 15f

**Precedence**—Rubrics relative to the precedence of one commemoration over another when two concur on the same date; see CSB, 401

**Precentor**—see *Cantor*

**Predella**—an Italian name for the *Footpace*, which see; the raised platform, topmost step, on which the altar is built.

**Preface, The**—Latin, *praefatio*—the beginning of the Communion Office proper, consisting of the Salutation, *Sursum corda*, *Eucharistia*, *Contestatio*, Proper Preface, *Sanctus* and *Benedictus qui venit*. It is the oldest and universal part of The Liturgy.

CSB, 18ff

**Presbyter**—in the New Testament, an elder of the Church who ministered to the faithful in Word and Sacraments;—the “ministry”; the clergy.

**Presentation of Our Lord, The**—a minor festival, February 2. It commemorates the presentation of Our Lord in the Temple. It is otherwise known as the Purification of the Virgin Mary.

Propria, CSB, 178

Liturgical color, White

**President**—in the earliest liturgies the chief pastor or bishop.

**Prex—Preeces**—Latin, prayer, prayers—alternate responsive petitions of minister and people.

**Prie-dieu**—French, *prier*, pray; *dieu*, God—a prayer desk. See *Litany Desk*

**Priest**—in the early Church the presbyter, the ordained minister.

**Primate**—the ecclesiastical dignitary of highest rank in a country; thus the Archbishop of Uppsala is the Primate of Sweden; the Chief Bishop of Norway is the Primate of Norway.

**Prime**—Latin, *prima*, first—one of the Canonical Hours.

**Processional**—the orderly entrance with due solemnity of choir and clergy into the church at the beginning of Divine Worship.

**Proper Preface**—is that part of the Preface which varies according to feast day or season. It follows immediately after the “It is truly . . . Everlasting God,” and concludes with phrasing, which leads into “Therefore with Angels . . .”

Its peculiar function is to declare the specific praise in connection with and for the great event commemorated.

There are seven *PPs* in the CSB, 18ff: Christmas, Epiphany, Lent, Easter, Ascension, Pentecost, Trinity. The *PP* is used continuously throughout the festival or other season—CSB, 486.

**Propers**—see *Propria*

**Propria**—Latin, *proprius*, appropriate to; peculiar or belonging to—Term applied collectively to the variable parts of The Liturgy, etc., which are appointed for a particular festival or day. For example, the propria for the Nativity are the introit, collect, Epistle, gradual, Gospel, preface, responsory, etc., etc., appointed for that festival. For the Propria, see CSB, 37ff; 190, 191ff.

The major propria are those appointed for use in The Liturgy.

The minor propria are those appointed for use in the Order of Matins, Vespers, etc.—such as responsories, versicles, antiphons.

**Protector**—the dust cloth.

**Psalms, The**—**The Psalter**—the 150 Psalms of the Old Testament, the hymn book and prayer book of the Temple of the Old Covenant. Anciently so assigned to the Canonical Hours that the entire Psalter was used once a week. Certain Psalms came to be used on certain days, but usually Pss. 1-109 were assigned to the day hours, and 110-150 to the night hours. This arrangement carried over into the use of Matins and Vespers in Reformation times, and since then in Lutheran use.

Psalms were said or sung, but the method in either case was antiphonal. The leader would read or chant first half of verse, choir or

group the second half and so throughout the Psalm. Then all would say or sing the Gloria, with which each Psalm or group of Pss was concluded. This ascription of praise to the Holy Trinity was added to “christianize” the Old Test. praises, etc.

An antiphon composed of a verse of the Psalm, later of Church Year connection, was used before and after each Ps or group. Pss were chanted to the Gregorian tones, and present use includes these and so-called Anglican “chants” as well.

Present use is to read the Pss at Matins and Vespers antiphonally, that is, half verse by reader, half verse by people, or entire verse by verse about. Latter is to be preferred.

Difficulty in chanting Psalms by others than trained choirs is in large part obviated when the Pss are “pointed” for chanting, that is, marked for syllables.

When reading or chanting the reader, minister, does *not* face the altar. Use of Pss in the Orders is in the nature of a choir office, not at the altar; nor would such a posture be in harmony with an *antiphonal* use.

**Public Worship**—a term denoting the gathering of a congregation of believers to engage in Divine Worship in the House of God.

**Pulpit**—Latin, *pulpitum*—stage, scaffold, raised platform—that article of furniture in the (chancel of) church or chapel from which the sermon is delivered.

**Purification, Festival of the**—see *Presentation*

**Purificator**—the small linen cloth which is used to cleanse the rim of the chalice during the administration. See CSB, 489

**Quadragesima**—Latin, fortieth—a name for the Season of Lent, the *Q*, because of its duration of forty days.

**b**—the name of the First Sunday in Lent, though seldom used, com-

pleting the so-called numerical sequence—Sept, Sex, Quinq, Quad.  
c—Sometimes used to designate the forty days between Easter and the Ascension; but this is not regarded as a proper use.

**Quadragesimal Fast**—applied to the Lenten fast, because it is forty days in length.

**Quasi modo geniti**—Latin, as new-born babes—the First Sunday after Easter, being its Octave, so named from the first words of the Latin introit, Low Sunday.

**Quicunque vult**—the first words of the Latin of the Athanasian Creed.

**Quinquagesima**—Latin, fiftieth—the Sunday in the fifth *decade* before Easter; or the Sunday near the fiftieth day before Easter; the Sunday immediately before Ash Wednesday. Also named *Esto mihi*, which see.

**Rail, Sanctuary — Altar Rail**—the rail between the sanctuary and the choir. Such a rail is not in accord with Lutheran principles. See *Chancel Rail*

**Recessional**—the orderly departure of choir and clergy from the church at the conclusion of Divine Worship.

**Red**—one of the five liturgical colors, signifying, love, zeal, fire, glory, blood, sacrifice.

For liturgical use, see CSB, 488

**Reformation, The Festival of the**—Oct. 31—commemorating Luther's nailing of the 95 Theses on the door of the Castle Church at Wittenberg. This was the virtual beginning of the Reformation.

**Propria**, CSB, 183

Liturgical color, Red

**Refreshment Sunday**—*Laetare Sunday*—Mid-Lent Sunday—named RS because the rigor of the Lenten fast was temporarily mitigated on this day.

**Reminiscere**—Latin, Remember—the Second Sunday in Lent, so named from the first word of the Latin introit.

**Propria**, CSB, 80

Liturgical color, Violet

**Renaissance Architecture**—originated in Italy in the fifteenth century, following the Mediaeval. It was a revival of classical forms, hence its other name, Neo-classic; but later developed many decorative features, which were applied to the classical. It entered the countries of North Europe and Spain, and later was subjected to further development.

**Reredos**—the ornamental wall or screen at the back of an altar.

**Response—Respond**—a—an answer  
b—a short phrase or sentence, said or sung by choir or (and) congregation in response to a preceding verse (or versicle) said by the minister.

Examples—CSB, 7, 10, 25, 27, 31, etc.

R—the character used to indicate a Response.

**Responsory**—a longer grouping of Scripture verses much in the form of an anthem, consisting of introductory phrases—actually, antiphons; a second, which is repeated in the course of the R; a *versus* (verse); the first half of the Gloria; and the repeated verse. This is one of the minor propria, and is sung after the lessons at Matins and Vespers. See CSB, 27, 33; Gen Rub, 487, 488. For the proper Rs, see CSB, 191ff.

**Retable**—a shelf or ledge behind and above the mensa, a gradine.

**Retention, The**—the pronouncement in the Form of Absolution in the Order for Public Confession, which qualifies the Absolution where unrepentant are concerned. See CSB, 407, “On the other hand . . .”

**Reverend**—Latin, *reverendus*—a title of reverence and respect accorded the ordained clergyman. A dean is addressed, Very R; a bishop, Right R; an archbishop, Most R.

**Riddels**—curtains at either side, end, of the altar.

**Rite**—Latin, *ritus*—a formal religious act; e.g., the Rite of Confirmation.

b—The whole body of services, liturgical actions, and uses em-

ployed in Divine Worship by the Church; e.g., The Lutheran Rite

**Ritual**—a prescribed form of Divine Worship, and pertaining to the performance of the same.

Thus the CSB is the ritual of the Church; and as such, is the *rituale*, the book containing the rites of the Church. However these terms are not usually employed by the Church

**Robe, Black**—the preaching gown. A garment worn by ministrants for the conduct of Divine Worship.

**Rogate**—Latin, Ask ye—the Fifth Sunday after Easter, so named from the Latin Gospel for the Day. It is also named *Vocem jocunditatis*, With a voice of singing, from the Latin introit. This also is the Sunday before the Ascension of Our Lord. The Monday, Tuesday, Wednesday following Rogate are the Rogation Days—the Rogationtide.

Propria, CSB, 108

Liturgical color, White

**Rogation Days**—name derived from *Rogate*: the three days succeeding that Sunday and preceding the Festival of Our Lord's Ascension. They were observed anciently by holding processions through the countryside, asking God's blessing upon the fruits of the earth. These prayers form the origin of some litanies. The custom is said to date from Mamertus, Bishop of Vienna, died 475. In recent years this observance has been revived in part by the Church in the form of special, appropriate services held in the country churches. An Order has been issued by the Church to be used on such occasions.

**Romanesque Architecture**—that style of architecture which in many particulars is an imitation and adaptation of many ancient Roman forms and types. It is distinguished by round arch, barrel vault, and massiveness. It is sometimes given the name, *Norman*.

**Rorate**—Latin, drop down—the Fourth Sunday in Advent, so named from the first word of the Latin introit.

**Rostrum**—in the ancient Roman, civil basilica, the raised platform on which orations, etc., were delivered.

**Rubric**—a direction or rule prescribing the performance of Divine Worship or liturgical action. The original custom was to write or print such directions in red, hence the name. To rubricate is to mark with red. Today service rubrics are printed in italic type: cf CSB, 7, etc.

**Rubrics, General**—the collected group of prescribed general and specific directions for the performance of Divine Worship, additional to the occasional *rubrics* found throughout The Liturgy, Orders, and Offices.

**Sabbath**—from the Hebrew *shabbath*—the seventh day of the week, Saturday.

**Sacrament**—Latin, *sacramentum*—  
a—Anciently a military oath.  
b—The Sacraments—Holy Baptism and the Lord's Supper

**Sacramental Element**—**Sacrificial Element**—We are taught that Divine Worship consists of two elements, the sacramental and the sacrificial: the sacramental in which God imparts His various blessings to the believers; the sacrificial in which the believer offers to God. Thus the Declaration of Grace is sacramental, while the Confession is sacrificial; the Gloria is sacrificial, etc.

These varying parts are emphasized externally in the conduct of Divine Worship by the minister, who either faces the altar or the people as the "element" requires to be so marked—sacramental toward the people; sacrificial toward the altar.

**Sacramental Lights**—the two altar candles placed one on either side of the altar crucifix or cross. The only altar lights which may be regarded as "required"—this wholly from most ancient association, use and interpretation. They sometimes are called *Gospel Lights*. As SL they are symbolic of Our Lord's

two Natures, the Divine and the Human; as Gospel Lights they are symbolic of Our Lord the Light of the world.

**Sacramental Linens**—the linens used at the celebration of the Lord's Supper—the corporal, the pall, and the veil.

See, CSB, 489

**Sacramental Vessels**—the vessels used for the celebration and administration of the Lord's Supper—the paten, the chalice, the ciborium, the flagon or cruet.

**Sacristy**—a room near the chancel (sanctuary) containing closets for vestments, paraments, articles necessary for Divine Worship, etc.  
b—Commonly, the minister's vesting room and place for private devotion before Divine Worship

**Saints' Days**—those days in The Calendar when memory of the Apostles and other Holy Persons is commemorated in Divine Worship. See The Calendar, CSB, 490

The Propria, CSB, 172ff

Liturgical colors, CSB, 488f

**Salutation, The**—Latin, *salutatio*, greeting, salutation—the short address of Scriptural origin, The Lord be with you, by minister to the faithful, preceding prayer; CSB 30, etc. Cf The Collect, CSB, 10; in the Preface, 18; at the Benedicamus 23.

**Sanctuary**—that part of the church in which the altar is erected.

**Sanctuary Bracket**—a shelf attached to the east wall of the sanctuary on the Epistle side on which the alms basin and offering plates are kept.

**Sanctus**—Latin, Holy—see *Seraphic Hymn*.

**Saturday in Holy Week**—Feria septima; a greater feria; Easter Eve after the eventide has fallen and with the beginning of Vespers.

Cf CSB, 95

Liturgical color, Black until Vespers, then White

**Season**—a chief part of the Church Year, e.g., The Advent Season.

**Sedilia**—seats for the clergy officiat-

ing at Divine Worship; they usually are in threes.

**Sentence, The**—The Hallelujah (except in Lent) and Sentence (Scripture) appointed to be sung after the Epistle for the Day when the Gradual is not used. The Sentence varies with the day and season; see CSB, 10, 11, 190, 485

**Septuagesima**—Latin, seventieth—the Sunday in the seventh decade before Easter. It is also known as *Circumdederunt* from the first word of the Latin introit.

Propria, CSB, 69

Liturgical color, Violet

**Seraphic Hymn**—the hymn of high praise and adoration in The Office of the Holy Supper beginning, "Holy, Holy, Holy," being the angelic song of Isaiah 6:3. It is also called the *Ter Sanctus* and *Tris agium*, the Latin and Greek words for Thrice Holy. See CSB, 20

**Sermon**—Latin, *sermo*, speech—a formal discourse of a sacred character; the declaration of and instruction in the Word. An integral part of The Liturgy and the Orders. CSB, 18, 27, 33

**Server**—one who assists the minister at Divine Worship—a young man or a deacon of the Church.

**Service, The**—the name given to The Liturgy in the *Common Service Book*, p. 7. With so many finer, historic, and more meaningful names available for this ancient and historic Liturgy, one wonders why this name of all was chosen!

**Service Book**—The Common Service Book—the book containing the Liturgy of the Church and used at Divine Worship.

**Sexagesima**—Latin, sixtieth—the Sunday in the sixth decade before Easter. It is also named *Exsurge*, Awake, Rise up, from the first word of the Latin introit.

Propria, CSB, 71

Liturgical color, Violet

**Sext**—Latin, *sexta*, sixth—one of the Canonical Hours, the Noon-day.

**Shrove Tuesday**—the day before Ash Wednesday, so called from the an-

cient custom of making confession on that day, "being shriven," in preparation for Lent.

**Sign of the Cross, The**—A custom-gesture—more ancient than the use of the cross itself, both in common (private) life and in Divine Worship. In the Lutheran Church, it may be used in Baptism, and at Benediction. It is *not* made over the Elements in the Lord's Supper. Its use is commended in the forms of Morning and Evening Prayer in Luther's Small Catechism. In private devotion, it is made by touching with thumb and two fingers first the forehead, then the breast, then the right side, then ending on the heart left side. This is the more ancient manner. As it is made the words, "In the Name of the Father, and of the Son, and of the Holy Ghost. Amen" are said.

In a Benediction the minister raises his right hand, no higher than his shoulder, with last two fingers turned into the palm, makes the stem of the ross from top to bottom, then the cross-piece from right to left.

**Silent Prayer**—The personal devotion of the worshiper which precedes a service and which follows the benediction at all services. Note the word *silent*, which simply means in one's own devotion, uninterrupted by organ or other distracting things.

**Simon, Apostle, Saint**—called the Cananean and the Zealot—commemorated together with St Jude, October 28.

Propria, CSB, 183  
Liturgical color, Red

Symbol, a saw

**South Side**—the Epistle side.

**Species, The Sacred**—a name sometimes given to the sacred elements, bread and wine, used in the Lord's Supper. The outward, visible part of the Holy Sacrament.

**Sponsor**—Latin, *sponsor*, surety—literally, one who binds himself for another and is responsible for him.  
a—One who at the baptism of an

infant accepts and professes the Faith in his name and guarantees his Christian upbringing

b—A God-father or a God-mother

**Spoon**—the utensil made of precious metal with perforated gold lined bowl, used to remove foreign particles which may have fallen into the wine in the chalice. In the Eastern Church the spoon is used to communicate the Sacred Species—a particle of bread is placed in the bowl; this then is intincted in the wine, and then administered.

**Stall**—a seat in the chancel or choir for clergy (and server).

**Stephen, Martyr, Saint**—the proto-martyr of the Church; the first of the seven deacons chosen to manage the Church's temporal affairs. Commemorated December 26.

Propria, CSB, 175

Liturgical color, Red

**Stole**—Latin *stola*; Greek, *orarium*—a narrow band of silk or other fine material in the various liturgical colors, often ornamented with cross and symbolic embroidery, worn around the neck with ends pendant to the knees. It probably owes its origin to the neckcloth, and at one time symbolized Our Lord's obedience; in the Roman use it symbolizes the robe of immortality.

It is worn in some parts of the Lutheran Church, but should not be used over a black robe, nor by a minister who is not taking a part in the altar service.

**Suffrages**—Latin *suffragia*—a—Individual petitions in a prayer or litany.

b—Short, concise petitions—preces—used as versicles and responses There are three forms of suffrages arranged from sections of the historic hours: The Suffrages, CSB, 242ff; The Morning Suffrages, 244; The Evening Suffrages, 247. According to rubrical direction, each of these may be used as an independent and complete Office.

**Sunday**—The Lord's Day—the first Day of the Week. The Christian Day of Worship which took the

place of the Jewish Sabbath. Mentioned in the New Testament as "the Lord's Day."

**Sunday after Christmas, The First  
—The Second—**

Provision is made in the Propria for these observances when required, see CSB, 50 and 54.

The *First* Sunday will be observed only when it does not fall on December 26, 27, 28, or on the Octave of the Nativity.

The *Second* Sunday will be observed only when it falls between the F of the Circumcision and the F of the Epiphany.

Liturgical color, White

**Super-altar** — Latin, *super*, above, over—a—A small stone slab blessed and laid upon an unconsecrated article (table, etc.). It is used as a portable altar.

b—Erroneously used as name for altar-ledge,—retable.

**Super-Frontal**—sometimes *Frontlet*—an altar hanging which extends the full length of the altar and falls a short distance below the edge of the mensa—a "hand span." It is sometimes used independently of the Frontal; sometimes with the *F*.

**Supplication**—Latin, *supplicare*, to beseech — a — An earnest, personal prayer.

b — Making supplications enjoined by the blessed Apostle, 1Ti 2:1

c — Certain petitions of the Litany are Ss, as in contrast with deprecations and obsecrations

**Surplice**—Latin, *super*, over; *pelli-ceae*, fur skin or garment—The fur or fur lined garment was worn by monks for protection from cold during the Hours and other services. Immediately over this the white linen garment (vestment) was worn, made amply large in body and sleeves to fit comfortably over this fur undergarment. Thus "over the fur garment" became *surplice*. It is now the white *linen* vestment worn by ministers and assisting clergy over the cassock during Divine Worship.

**Sursum corda**—Latin, Lift up your

hearts—the opening phrase after the Salutation in the Preface, CSB, 18. These phrases are the most ancient remains of the earliest Liturgy and are in universal use.

**Symbol**—a—An object or representation chosen to typify or represent an idea, quality, or trait in something else, because of a resemblance in one or more characteristics or associations.

b—A formal, authoritative statement of Christian doctrine; e.g., the Creeds; the Augsburg Confession; etc.

**Symbols, Some** — (a very limited list)

Anchor—hope

Andrew's cross, St — an X shaped cross

Ax—St Thomas

Birds:

dove, purity; simplicity, innocence; mostly, The Holy Ghost eagle—God the Son; St John; the

Gospel; Baptism

pelican—Christ the Redeemer phoenix—resurrection and eternity

peacock—immortality

cock—St Peter; watchfulness

vulture—greed

raven—penitence; confession

Boat—the Church; St Peter the fisherman

Book—evangelists; apostles; Gospel

Builder's rule—St Thomas

Chi Rho—the Christogram

Club—St James the Less; a fuller's club

Cock—St Peter

Dove—see above

Door—Our Lord

Dragon—St Philip

Eagle—see above

Eucharist—ears of wheat, clusters of grapes

Evangelists — Matthew, a man; Mark, a lion; Luke, an ox; John, an eagle

Fish—Our Lord; see *Ichthus*

Fountain—Holy Baptism

Grapes, bunched — the Holy Communion

Harp—David; music

Heart, wounded—thorn encircled—  
 Our Lord  
 Hive, Bee—eloquence  
 Keys—St Peter  
 Ladder—St Bartholomew  
 Lance—SS Matthew—Thomas  
 Lion—Our Lord; St Mark  
 Palm—victory  
 Pomegranate—fertility of the Word;  
 richness of Divine Grace  
 Purse—St Matthew  
 Saw—St Simon  
 Scourge—ladder; nails, hammer,  
 pincers; lance; sponge; crown of  
 thorns; tablet INRI—The Passion  
 Ship—the Church  
 Swords, Two—St Paul—“of the  
 Spirit and of martyrdom”  
 Tongues of Fire—The Holy Ghost

**Table**—the original form of the altar, because in the N T the Holy Sacrament is called “The Lord’s Table”; because of the Institution being at the supper time.

**Te Deum laudamus**—the “Te Deum”—the great and ancient canticle of adoration and praise, named from the first words of the Latin. Authorship is unknown, though it has been ascribed to a number of ancient Christian worthies, and one interesting “tradition” is associated with it.

It is the festival canticle of Matins See, CSB, 27f, 487

**Terce**—Latin, *tertia*, third—or *Tierce*—one of the Canonical Hours said at the third hour, nine o’clock.

**Ter Sanctus**—see *Seraphic Hymn*.

**Tester**—a canopy of cloth or other rich material placed over an altar.

**Thanksgiving**—that element in Divine Worship in which grateful praise is ascribed and offered to God.

**Thanksgiving, The**—a—rightly, The Preface of The Liturgy; CSB, 18 b—wrongly, the term used for the Postcommunion; CSB, 23

**Thanksgiving, A Day of General or Special**—

a — The Day of National Thanksgiving

b — Any specially appointed day for

that purpose, whether by the Church or by civil authority  
**Propria**, CSB, 188  
 Liturgical color, Red

**Theophany, The**—Greek, meaning, manifestation of God—one of the names of The Epiphany.

**Thomas, Apostle, Saint**—commemorated December 21.

**Propria**, CSB, 174  
 Liturgical color, Red  
 Symbols: lance, ax

**Three Hours’ Devotion (Service), The**—a service in solemn commemoration of the Passion and Crucifixion of Our Lord, held on Good Friday from 12 noon to 3 p. m. Special Orders have been provided for this.

**Throne**—a small raised step or platform higher than the gradine, back of the center of the mensa, upon which the altar crucifix or cross is placed.

**Thurible**—Latin, *thus*, incense—a censer; a vessel of metal hung on chains in which incense is burned in Divine Worship.

**Thursday in Holy Week**—Feria quarta, a major feria; also called *Feria quarta in Coena Domini*, because of the institution of the Lord’s Supper.

**Propria**, CSB, 93  
 Liturgical color, violet or black; but when the Lord’s Supper is celebrated the liturgical color is White, for that celebration only.

See also *Maundy Thursday*

**Tomb Altar**—a form of altar enclosed on all sides, usually built of stone, resembling a tomb.

**Tribune**—the raised platform in the apse of the ancient Roman basilica upon which the chair of the civil official was located—the curule seat or chair.

**Tones, The Gregorian**—Eight tones used in chanting the Psalms are called “Gregorian” because it is believed that Gregory the Great either composed or arranged them for this use. A ninth tone was added later, called the *Tonus Peregrinus*. The first tone is called *grave*; the sec-

ond, *mournful*; the third, *excellent*; the fourth, *harmonious*; the fifth, *gladsome*; the sixth, *devout*; the seventh, *angelic*; the eighth, *sweet*. There are various mediations and endings to these tones, ferial and festal, which give them great variety. See also *Gregorian Chant*

**Tonus Peregrinus**—see foregoing and *Gregorian Chant*.

**Tract**—from Latin *tractim*, without ceasing—Verses of Scripture forming a part of the proper gradual, and said to take the place of the omitted Hallelujah, used during the period from Septuagesima through Holy Week; see CSB, 70, *et al.* It is so named because usually it is long and drawn out.

**Transfiguration of Our Lord, The**—a major variable festival, celebrated the last Sunday after the Epiphany in each year, except when there is only one Sunday after the Epiphany.

This is uniquely an appointment of the Church of the Reformation, instead of the date, August sixth (which commemorates a battle) in the other liturgical communions. That this is the climactic place therefore definitely, logically the only place for this feast, lies in the fact that the commemoration is the acme of Epiphanies.

Propria, CSB, 67

Liturgical color, White

**Trinity Sunday**—commonly so called but rightly as CSB, **The Festival of the Holy Trinity**; see p. 117. It is always the first Lord's Day after the F of Pentecost, and in the north gave the name to the reckoning of the remaining Sundays of the Church Year—“ . . . Sunday after Trinity.”

The F in honor of the Holy Trinity, Three Persons in one Godhead, the *Tri-unity*, thus the name. It became a universal observance by the Church under Pope John XXII.

Propria, CSB, 117

Liturgical color, White, throughout the Octave

**Trisagion, The**—Greek, thrice holy—

the ancient, great Greek hymn (fifth century), “Holy God, Holy and Mighty (God), Holy and Immortal (God), have mercy upon us.” It is often confounded with the *Ter Sanctus*, the *Seraphic Hymn*, which see. Used after the Old Testament Lesson in The Liturgy of the Lutheran Church in India.

**Tuesday in Holy Week, The**—Feria tertia, a greater feria.

Propria, CSB, 92

Liturgical color, Violet or Black

**Unleavened Bread**—the sacred element of bread used in the Lord's Supper; bread made without leaven. Cf the accounts of the Institution.

**Use**—a technical term—The Liturgy, Orders, Offices, other liturgical appointments, rites, ceremonies of the Church comprise the Church's Use. The term is used thus, *The Lutheran Use*.

**Vase**—a metal, glass, or wooden vessel used on the altar to contain fresh flowers for its decoration.

**Variables**—a—Things that vary from time to time in liturgical use, for example, The Propria.

b—Movable Festivals: that is, such whose *dates* vary.

**Veil**—a—the cloth made of the finest linen or lawn used to cover the sacramental vessels on the altar before and after the celebration.

b—*Chalice Veil*—a smaller cloth used to cover the chalice.

Both may be made of pure silk or silk brocade in the color of the day or season, and may be embroidered. One should not be of linen or lawn and the other of silk: both should be made of the same material. The preference and better usage however is that the veil (or veils) be made of linen. The linen or lawn veil also may be embroidered, usually only in white; but a simple use of red is permissible.

**Venite exultemus**—Latin, Come, let us sing—the title of Psalm 95 used in the Order of Matins; CSB, 25.

**Verba, The**—Latin, words—The Words of Institution. CSB, 21.

**Versicle**—Latin, *versiculus*, little verse—short verses taken from Psalms, rarely from other Scriptures, used responsively, with certain elements in the services, etc. This use is frequent and varied; see, CSB, 7, 23, 25, 31, 32, 33, 35, etc.

For season versicles, see CSB, 193ff  
**V**—The character used to indicate a Versicle.

**Vesica**—an oval aureola or glory in which the entire figure of Christ is depicted.

**Vespers**—Latin, *vespera*, evening—one of the Canonical Hours, the next to the last of the offices.  
 b—The order of evening service of the Church; CSB, 32

**Vestments**—Latin, *vestimentum*—  
 a—the garments used by clergy at Divine Worship.  
 b—the garments used by servers, acolytes, choristers, organists at Divine Worship  
 c—sometimes used for altar and other hangings

**Violet**—one of the five liturgical colors, signifying royal mourning, penitence. For liturgical use, see CSB, 489.

**Virgin Mary, The**—The days in the Church Year commemorating the V M are: The Annunciation, March 25. (CSB, 177); The Visitation, July 2 (CSB, 180); The Presentation, February 2 (CSB, 176).

Liturgical color, White

**Visitation, The**—the commemoration of the Virgin Mary's visit to her cousin Elizabeth, July 2.

Propria, CSB, 180

Liturgical color, White

**Visitation of the Sick, The**—Following the practice of the ancient Church, based upon James 5:14, the Church of the Reformation purified and perpetuated this ministration by the clergy. Its importance and blessedness are witnessed by its extent, as the Church appoints four Orders for this purpose: Order for Private Confession and Absolution (CSB, 409); Order for the Communion of the Sick (410); Lessons and Prayers for the Sick (414);

Order for the Commendation of the Dying (428).

**Wafer**—thin, unleavened bread, round in form, used as the element of bread in the Lord's Supper.

**Wedding Ring, The**—used before Christian times by the Romans. Isidore of Seville (died 636) says, that the ring was put on the fourth finger of the left hand because through it runs a vein connected with the heart. Its circular form is symbolic of eternity, that is, the unending endurance of the marriage bond. See CSB, 451

**Wednesday in Holy Week, The**—Feria quarta, a great feria; sometimes called Spy Wednesday, because of Judas' covenant to betray Our Lord.

Propria, CSB, 92

Liturgical color, Violet or Black

**Week, The**—in Christian usage, *The Liturgical Week*, consisting of seven days, beginning with the first day, Sunday, which is called The Lord's Day, *Dominica*, in commemoration of Our Lord's Resurrection. Monday to Friday are Feria, and Saturday is the Sabbath. The Feria are reckoned from the Lord's day: thus, Monday is Feria secunda, etc.

**White**—one of the five liturgical colors denoting holiness, glory, joy, purity innocence. Because of its "perfection" and "purity" it is always associated with the Festivals of the Godhead.

Liturgical use, CSB, 488

**Whitsunday**—the English name for the Festival of Pentecost: from White-sunday, the day when the catechumens were robed in white; or, Wit-sunday, when the Holy Ghost gave wisdom,—old English, *wit*.

It is the feast which commemorates the outpouring of the Holy Ghost upon the waiting disciples.

*The Monday in Whitsun-week* is a remnant of the celebration of the Octave of the F

Propria, CSB, 113

Liturgical color, Red

**Wine**—the juice of the fruit of the vine fermented, used as one of the elements in the Lord's Supper.

**Worship**—a—ascription and rendering of reverent homage and honor to God, Father, Son, and Holy Ghost.  
b—Divine Worship,—formal, ceremonial rendering of such honor and homage in services of praise, prayer, preaching, etc., in church.

c—Family worship—offering of divine praise and prayer to God in the circle of the home.

d—private worship.

**X or Xt**—an abbreviation of the Name Christ

**Xian**—an abbreviation of the name Christian

**Xmas or Xtmas**—an abbreviation of the name Christmas

**X P—Chi Rho**—the first two letters of the Greek word, *Christos*, one of the sacred monograms—the Christogram

**Yule**—the ancient name given to Christmas in the countries of North Europe

## Illustrations

This revised edition of the *Manual* is in greater part newly illustrated. New material seemed to require a new choice of illustrations: particularly in the section which deals with the development of styles of architecture in connection with the House of God. Here the effort has been made to include all of the major styles of architecture and in showing these the finest examples available have been pictured. This afforded the opportunity of including some of the great churches of the world, and some which no longer exist because of the ravages of war.

The hope to picture the various styles of architecture *as existing in churches of our own Communion* could not be realized, but some very fine examples of a number of the styles have been reproduced. We acknowledge very gratefully the generous and kindly co-operation of pastors and friends who have provided photographs and granted gracious permission to reproduce them in this volume. In the following list acknowledgment is made in connection with the particular illustration. We hope sincerely that no proper acknowledgment has been overlooked. Those illustrations which do not carry a source have been reproduced from a personal file which was collected on many interesting and profitable journeys, or which was used in pastoral activities.

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The Cathedral, Amiens, France

Frontispiece

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